MAJOR AND MINOR.

Carl Rosa the opera manager left an estate valued at $390,000,

A Woman manager in New York has opened an engagement bureau for female whistlers.

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Here is Dr. von Bulow's (reported) opinion of a tenor: "I do not think a tenor is a man; he is an illness.

Edward Lassen has been appointed director of the Leipzig orchestra to succeed Arthur Nikisch, the new conductor of the Boston Symphony Society.

The Italian journals, political and musical, are enthusiastic in their praise of Ysay, the Belgian violinist, who was heard in concerts at Milan, Florence and Rome.

Please remember that you get twelve complete numbers of the REVIEW, one year's subscription for only $3.00.

Gericke.—Herr Gericke is to settle down in Steiermark, Austria, for a long rest. He expected to remain in London a week and then go directly to his home. It will be many years before he revisits America.

From my childhood, whenever my art could be serviceable to poor, suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me. —BEETHOVEN.

Director Stanton has closed engagements with Herr Vogel, tenor of Munich; Herr Reichmann, baritone of Vienna, and Herr Behrens, basso, for the German opera next season. Reports concerning the two latter agree that they possess good voices, but it is said of the tenor that his reputation is better than his voice.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

The following is the complete company who will accompany Madame Patti on her opera tour in America next winter: Mlles de Vere and Fabbri, MM. Tamagno, De Lucia, Perugini, del Puente, Zardo, Novara, Maracano, and Carbone, with MM. Arditi and Sapio as conductors.

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To invent beautiful rhythmical forms can never be taught to the musician; the particular gift of inventing forms is one of the rarest,—besides, rhythm itself seems te be one of the least cultivated parts of modern music.—HECTOR BERLIOZ.

The *Moude Artiste* says that Massenet will in all probability come to America next winter. He has been guaranteed 400,000 francs ($80,000) for a series of sixty performances, to be given during the months of October, November, December and January. The tour will comprise New York, Boston, Chicago, Philadelphia, Cincinnati, Baltimore, Washington and St. Louis.

Inquiry has developed the fact that women's voices are used to some extent in the surpliced choirs of the English churches. The parish church of Skelton, two miles from Saltburn-by-the-Sea, there is said to be one of the best conducted services in the kingdom, and the choir includes four ladies, the costume consisting of surplice and purple velvet cap, said to be very becoming.

A Parisian journal tells a curious story apropos of Mme. Hastreiter. It seems that she had some words with Sonzogno, her manager at the Gaité and declared that she "drew" better than any of his other artists; to convince her of her mistake Signor Sonzogno omitted the usual "deadhead" tickets for the subsequent performance of "Orfeo," Result: an empty house. The lesson was severe but just.

A contemporary states that Dr. Eisemann, of Berlin, has invented a piano which, by the aid of electro magnetism, can sustain, increase and diminish sound. This has been attempted by other experts, notably Boehm, the inventor of the metal flute. Another novelty will be that by moving the electro-magnets the *timbre* of the tone is changed; for example, from that of a violoncello to a piccolo.

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one bottle of which medicine restored me to health."—S. Carter, Nashville, Tennessee.

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The January number of Vol. 12 contained **28** Studies, **8** Piano Solos, **1** Piano Duet, **3** Songs....	**38** Pieces.
The February, **16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26** "
The March, **14** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs...	**23** "
The April, **12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25** "
The May, **13** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs..	**22** "
The June, **10** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**23** "
The July, **10** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**19** "
The August, **9** Studies, **5** Piano Solos, **1** Piano Study, **1** Piano Duet, **2** Songs.....	**17** "
And the September will contain, as seen below, **5** Studies, **5** Piano Solos, **1** Piano Duet, **2** Songs..	**13** "
Making a grand total in seven numbers of.....	**206** Pieces.

Music for September:

PIANO SOLOS.

PADEREWSKI, J. J. Polonaise, Op. 9, No. 6.

SCHUTT, EDUARD. Valse Lente from Ball Scenes. Op. 17, No. 2.

SGAMBATI, G. Gavotte, Op. 14.

WAGNER-PAUL. March from Tannhauser.

SIDUS, CARL. Spring Approaches. Rondo. (Der Frühling Naht. Op. 213.

PIANO STUDIES.

LOESCHHORN, A. Op. 66. Studies, No. 7, 8, 9, 10 and 11.

PIANO DUET.

MELNOTTE, CLAUDE. "Il Trovatore." Grand Fantasie on themes from Verdi's "Il Trovatore."

SONG.

MATTEI, TITO. Non ever. (Never more.) Ist es Wahr?

With English, Italian and German Words.

MOORE, T. 'Tis the Last Rose of Summer. (Die Letzte Rose),
With English and German Words.

EXPOSITION.

The coming season of the Exposition promises to be the most resplendent in its history and testifies again to the excellence of the present management. The grand feature will be the electrical display in which one hundred and eighteen firms have already signified their intention to participate. The display will take place in the North Nave of the basement which will be laid out like a city, the streets to be 20 feet wide and intersecting each other at regular intervals.

A grand Electrical sign with the words "Electricity" will adorn the front of the building. Every manner of electric light known will be on exhibition and will be very prettily grouped. Other features will be the systems of fire and police alarms, electric railroads, system of heating cars by electricity and the electrical piano; the latter has just been patented and great secrecy maintained about its mechanism A dozen pianos can play together with great effect. In addition will be Liberati's drum corps to be manipulated by electricity while 50 horn phonographs will dispense sweet sounds as absorbed from Gilmore's great band. The inventor Edison with some of his chief inventions is expected and this will be a great treat in itself. Besides, there will be a grand collection of Russian paintings well worth viewing. Every bit of space is taken and many applicants were turned away.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain **325 Pieces.**

CITY NOTES.

George Vieh, Jr., has gone to Vienna to study.

Miss Nellie Strong is spending the summer East.

Mr. Arthur D. Weld will trip over Lake Michigan during the summer.

Miss Eugene Dussuchal sang at the French Fete held at Schnaider's Garden on the 14th ult.

Miss Maggie Hennagan will take a vacation in the country after hard work with a large class.

The Epstein Brothers created the greatest enthusiasm by their masterly playing at the Philadelphia Convention.

At the grand concert opening the New Odd Fellow's Hall Mr. Fred V. Hoffman played the Hungarian Fantasie by Hauser.

Miss Carrie Harig sang recently at the Rock church. She is a pupil of Miss Charlotte Hax-Rosatti—the successful vocal teacher.

Madame Ysidora E. Clarke of the Beethoven Conservatory has taken a trip North, and will enjoy it with the same zest with which she teaches.

Otto Anschuetz has returned from a country trip, and is now able to blow the cornet with terrific effect having put to shame all country noises.

Mr. R. W. Cross of Kroeger & Sons paid a visit to St. Louis and was quite successful having sold two grand and four upright pianos, through the agent F. Beyer.

Mrs. H. S. Praetorius of Buffalo who has a host of friends here, created a *furore* at the saengerfest there, and has been engaged by the Arion Society of New York.

Prof. Louis Cohn, the distinguished musician and teacher, from Little Rock, Ark., who is taking a recreation from his arduous labors, visited his many friends in St. Louis.

Mme. Adela Lucy scored a fine success at Centreville Station where she sang the "Salut a la France," "Hail Columbia" and the "Star Spangled Banner" in the celebration of the "Fall of the Bastile."

Mr. August Hoffmann celebrated his 23rd birthday with great eclat. Among those present were Mr. Beyer and wife, Charles Kunkel, Louis Cohn of Little Rock and Fred. Hoffman, the violinist. An elegant repast was served and the evening seasoned with an abundance of witicisms and sparkling champagne.

The Annual Lithographers' Concert took place at Koerner's Garden on the 20th ult., and was participated in by Mrs. Flora Pike-Hirsch, Messrs. Charles Kunkel, Fred. L. Koss, Geo. H. McIlvain and Arthur Ravold; the programme was excellent, the waltz song "Merrily I Roam" by Schleiffarth making a great hit.

Mr. August Hoffman of the Beethoven Conservatory leaves on the 3d of August for Cleveland, N. Y., to spend his vacation, having had a large and most successful class at the Conservatory during the past season. His "Pearl Gavotte" is the pride of Gilmore, who will play it the coming season and predicts for it an immense popularity.

One of the pleasant surprises in choir circles was the presentation of a very beautiful steel engraving and handsome easel to Prof. J. J. Voellmecke, late organist of St. Michael's Church, by its choir. It is a worthy compliment to the popular and efficient organist who retires from the position there with the highest esteem of both congregation and choir with whom he has been pleasantly associated for many years. Prof. Voellmecke was very ably assisted in his conscientious work by the affable and popular tenor, Charles Cox who attended services rain or shine.

The annual catalogue of the Beethoven Conservatory under the direction of Messrs. Waldauer and Epstein is ready and may be had upon application. Besides the principals, the eminent vocal teacher, Madame Ysidora E. Clarke is still at the head of the vocal department and Mr. Aug. W. Hoffman together with Mr. M. I. Epstein are the principal piano teachers. The other departments have the following teachers: L. Mayer, violoncello; E. Buechel, flute; L. Brun, clarionet; Miss B. Mahan, organ; Miss Lillie McEwing, piano; A. Waldauer, violin; Harmony and Composition, Messrs. M. I. Epstein and A. W. Hoffman. The Beethoven Conservatory is recognized as one of the leading institutions in America and many of its graduates occupy enviable positions in professional life whether as teachers, concert or church singers or leading lights on the operatic stage.

MAJOR AND MINOR.

Free Scholarships.—Twelve free scholarships for a summer course of instruction in voice culture, theory and practice in elocution, oratory and dramatic action, to be known as the press scholarships, have been established at the Knickerbocker Conservatory, New York. The scholarships are open for competition.

The engagement of Signor Tamagno by Messrs. Abbey and Grau is decided and the formal announcement that that distinguished tenor will accompany Mme. Patti on her next *tournee* has gone forth. Signor Tamagno is a singer whose celebrity is largely due to his voice. The tenor's medium is not of remarkable power or equality, but his A, B, and C are beautiful and of tremendous volume. As a vocalist and actor, Signor Tamagno may be said in colloquial parlance, to hold his own. He was the original *Otello* in Verdi's opera.

An English Exchange says—"Signor Tamagno is essentially a declamatory singer. In tenderer moments the *tremolo* and other vocal defects of the continental school, it is true, are apparent; but when under the sway of passion, Signor Tamagno is superlatively grand. No one, indeed, who heard his delivery of certain passages in the great jealousy duet in the second act is likely readily to forget the effect caused by a voice more powerful even than those of Tamberlik or Mongini, who have hitherto been considered the most forcible tenors of our generation."

A Liege musician, M. Joseph Martin, has attempted a novel experiment on the violin; he has added another E string which he places beside the other at a distance of one millimetre (.398 of a line) so that the fingers may press both strings at once. The result is that the sounds are fuller, more harmonious and more powerful. The second E string can be applied to any violin without altering it in the least. M. Martin is so well pleased with his new idea that he now proposes to add a second A string and advises the adoption of violins with a double E and a double A for use in the orchestra.

The annual deficit of the Vienna Opera House is about $50,000. This is made good by the Emperor. The *personnel* of the establishment includes 244 choristers, 108 orchestral players, a stage band of twenty-four men, two conductors, two assistant conductors, and a large army of soloists. Some of the salaries paid are as follows: Herren Richter and Fusch, conductors, $2,500 each for the season (eight months); Winckelmann (first tenor) $12,000; Fräulein Schläger (prima donna) $9,000. Mme. Lucca and Mme. Materna each receive $250 a performance. A comparison between honoraria abroad and in this country is instructive; while Herr Richter, the greatest living conductor, gets $2,500 for eight months' work in Vienna, Herr Seidl, in New York, receives $7,500 for services extending over less than two-thirds of that period.

Here is a good story, and probably a true one: Two artists, a violinist and a pianist, attend, professionally, a musical soirée. The violinist plays a solo by De Beriot, and the hostess expresses surprise that a performer of his ability should countenance such trash. The two artists put their heads together about this, and the result is seen when they play an arrangement from "Tristan and Isolde." At the end of the Liebestod motive, the pianist strikes the utterly foreign chord of C; the violinist following with that of C sharp. The hostess and her friends listen with rapt appreciation. At the close, said the pianist to the hostess: "Did you hear that terrible chord just before the *Tristan* motive?" She did. "Well," adds the conspirator, "that represents *Tristan's* wailing cry of anguish when he exclaims 'Let us die together.'" Then to him the hostess: "How expressive! How like Wagner! Ah! none but Wagner could have written such expressive music!" The two practical jokers adjourned to a café and looked at each other across a table in silence.

Of course the age at which the musical instruction of a child is to begin cannot be determined off hand, for everything depends on natural inclinations, physical constitution, and even on the size and power of resistance of the little fingers. With an ordinary child, I advise beginning musical training during the time before the child is put to school. The A, B, C (or, if you wish, the C, D, E) of musical instruction, *i. e.*, the knowledge of notes and of the rudiments of music, as well as the first technical studies on the instrument, should be over with before the school lays its claims upon the child. These preparatory studies demand, indeed, a certain concentration of the child's mind on one object, that would be more difficult to obtain after the interests had been divided. In their early years, children take pride in performing their first very unmusical exercises on the instrument, and in busying themselves with reading notes, while it becomes a burden to them later on in their school days. After their school duties, they would gladly shake the burden off. In general, I would advise, therefore, to commence the musical instruction with the piano, and at the latest with the commencement of the seventh year (gifted children may commence earlier, weak ones later). A teacher must be chosen who has experience in his profession and a love for his calling. If possible, the child should be instructed half an hour daily, at least four times a week, and his exercises be overseen.—*Carl Reinecke.*

Snipe on Toast, Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

The Fourth Edition of Famous Themes of Great Composers, edited by Miss Charlotte W. Hawes has appeared. A collection of *fac simile* reproductions of the most famous themes of the great composers, exactly as originally written. A rare and valuable collection of exceptional interest to all musicians, not only on account of the fact that we are able to see just how the great masters began the actual work on their most celebrated compositions, but because of the deep personal interest contributed by the autographic reproduction. The following partial list of contents shows the worth of the book: "I know that my Redeemer liveth," Handel; Sonata, Op. 26, Beethoven; Song, Mozart; Prelude, "Ave Maria." J. Sebastian Bach; "Erl King," Franz Schubert; "Song without Words," Mendelssohn; "Overture to Taunhauser," Wagner. It is very neatly bound and needs only to be seen to be appreciated. It's price is 75 cents and can be had of Miss Charlotte W. Hawes, 3 Park street, Boston.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from $150.00 to $300.00, according to grade.

The grand dedicatory concert at the Augustana College Jubilee Hall at Rock Island, Ill., was given under the direction of Prof. Gustav Stolpe—of whom the press speaks in the most glowing terms. The programme included many numbers by Prof. Stolpe, among them being a "Dedication Cantata" written for the occasion.

Wagner's "General" Mistake.—In a notice of Wagner, published in Germany, the following anecdote is related of one of his visits to Cologne. At the hotel where he was staying the best suite of rooms were occupied by a Prussian general, who had arrived on a tour of inspection. One evening while at work in his solitary chamber, the sound of music immediately under his window struck the composer's ear. It was doubtless a serenade in his honor, and he naturally felt gratified by the flattering attention. When it was over, he opened the window and was beginning to express his thanks to the performers in well chosen terms, when, to his surprise and confusion, his harangue was interrupted by a voice from below rudely bidding him hold his tongue, and intimating, amid roars of laughter from the assembled spectators, that the compliment was not intended for him, but for the general!

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Right Away. St. Nazianz, Wis., May 28, '88. I burned my left hand badly and it was cured right away by St. Jacobs Oil. F. A. SCHEULLER.

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2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
3d. That but one price, and that the very lowest, is put upon all goods.
4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.
Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.
Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS, ST. LOUIS.

THE PLACE TO BUY UMBRELLAS.

La Tosca.

Namendorf Bros.

—MAKERS OF—

Fine Silk Umbrellas,

PARASOLS AND CANES.

Best place in the city for fine goods at lowest prices. Making our own goods, we can do it. La Toscas made to match suits at all prices. Also fine re-covering and repairing at our new store.

314 N. SIXTH, bet. Olive and Locust Sts.

ST. LOUIS, MO.

DO NOT BUY UNTIL SEEING THE

NEW BURDETT ORGAN LIST.

BURDETT ORGAN CO., Limited, Erie, Pa.

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Manufacturers and Wholesale Dealers in

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THE BEST MEDIUM-PRICED PIANO IN THE MARKET FOR THE MONEY.

SEND FOR CATALOGUE AND PRICE LIST TO

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UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street
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BABY

PHOS-FERRONE

Is the healthiest Drink in the World for CHILDREN.

Contains Iron and the Phosphates.

Have a case sent home from

ADDINGTON'S, } 700 Olive Street, Grand Ave. & Olive St. 17th & Olive Sts.

None Genuine without Addington's name blown in the bottle

WALTHERS PREISLIED.

WALTERS PRIZE SONG.

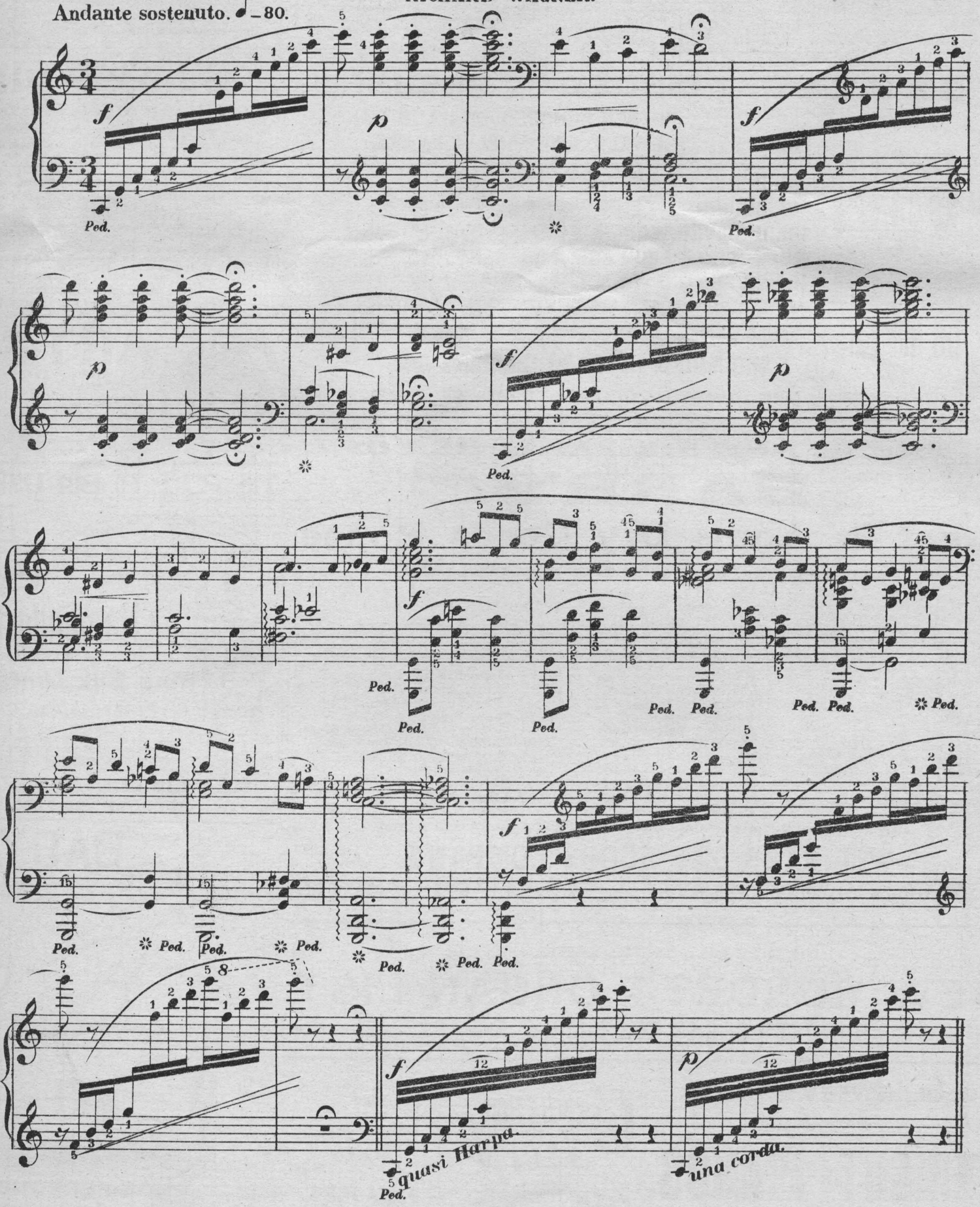
AUS DER OPER DIE MEISTERSINGER

von

RICHARD WAGNER.

F. Bendel.

Andante sostenuto. ♩ = 80.



Copyright Kunkel Bros. 1895

Mit vielem Ausdruck. **With deep feeling.**

p tre corde.

dim.

pp

mf

f

ff

dim.

p

Ped. ✲

f

quasi Fantasia.

dim.

p

una corda.

ppp

dim. - - - - *pp*

sempre legato.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

una corda.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp *una corda.* *tre corde.* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sempre cres. - - - - *ed accel.* - - -

dim.

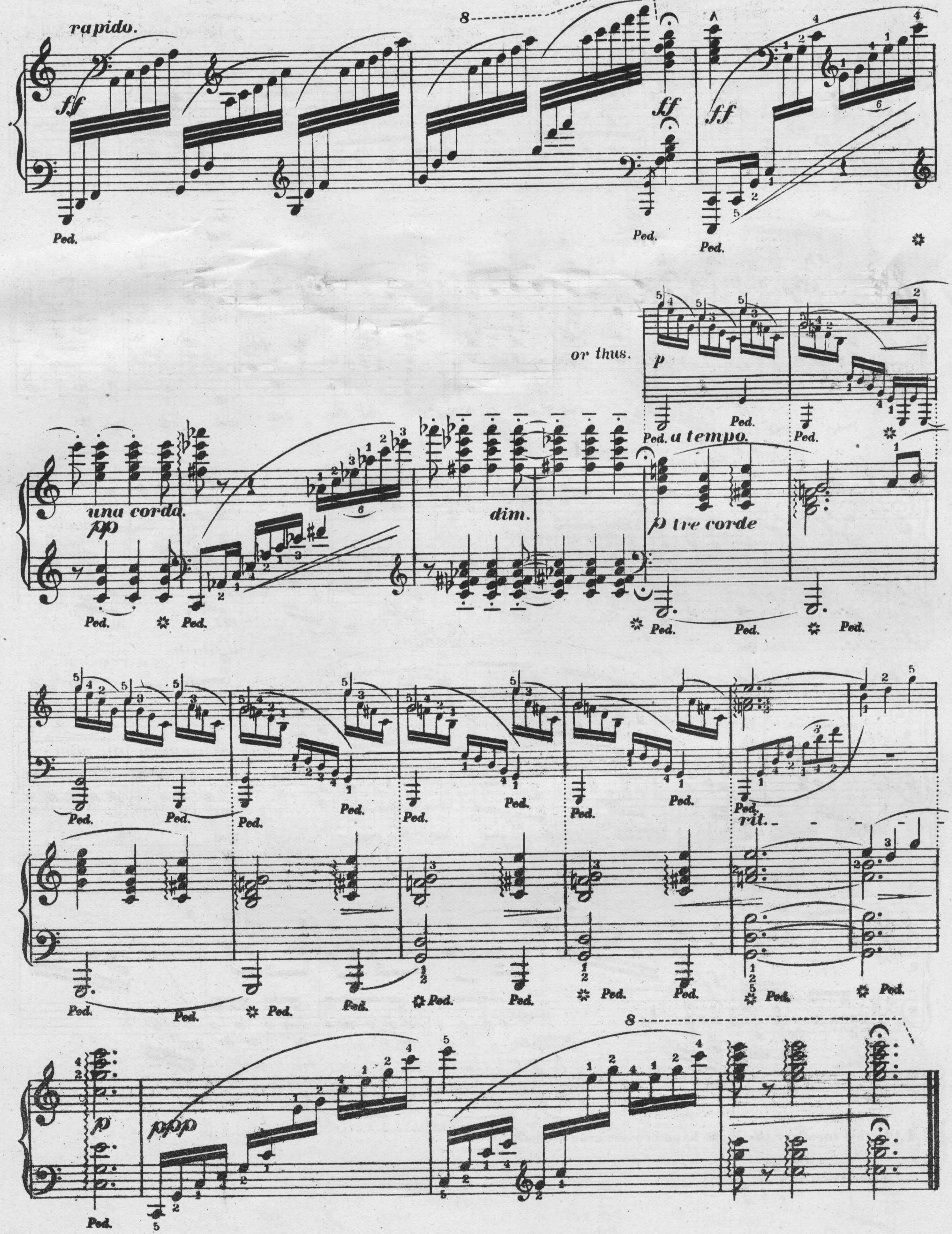
ff *ff* *p*

p *cres.*

cres.

f *ff* *fff*

8


rapido.
ff
Ped.
or thus.
p
a tempo.
una corda
pp
dim.
p tre corde
rit.
ppp

KRAKOWIAK.

J.J. Paderewski. Op. 9. Nº 5.

Allegro grazioso. ♩ = 88.

Vivace giocoso.

Tempo I.

or thus.

or thus.

(A.) In this measure the right hand crosses over the left.

Execution.

Copyright Kunkel Bros. 1889.

ff energico.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

or thus.

hr

mf

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f ff sf

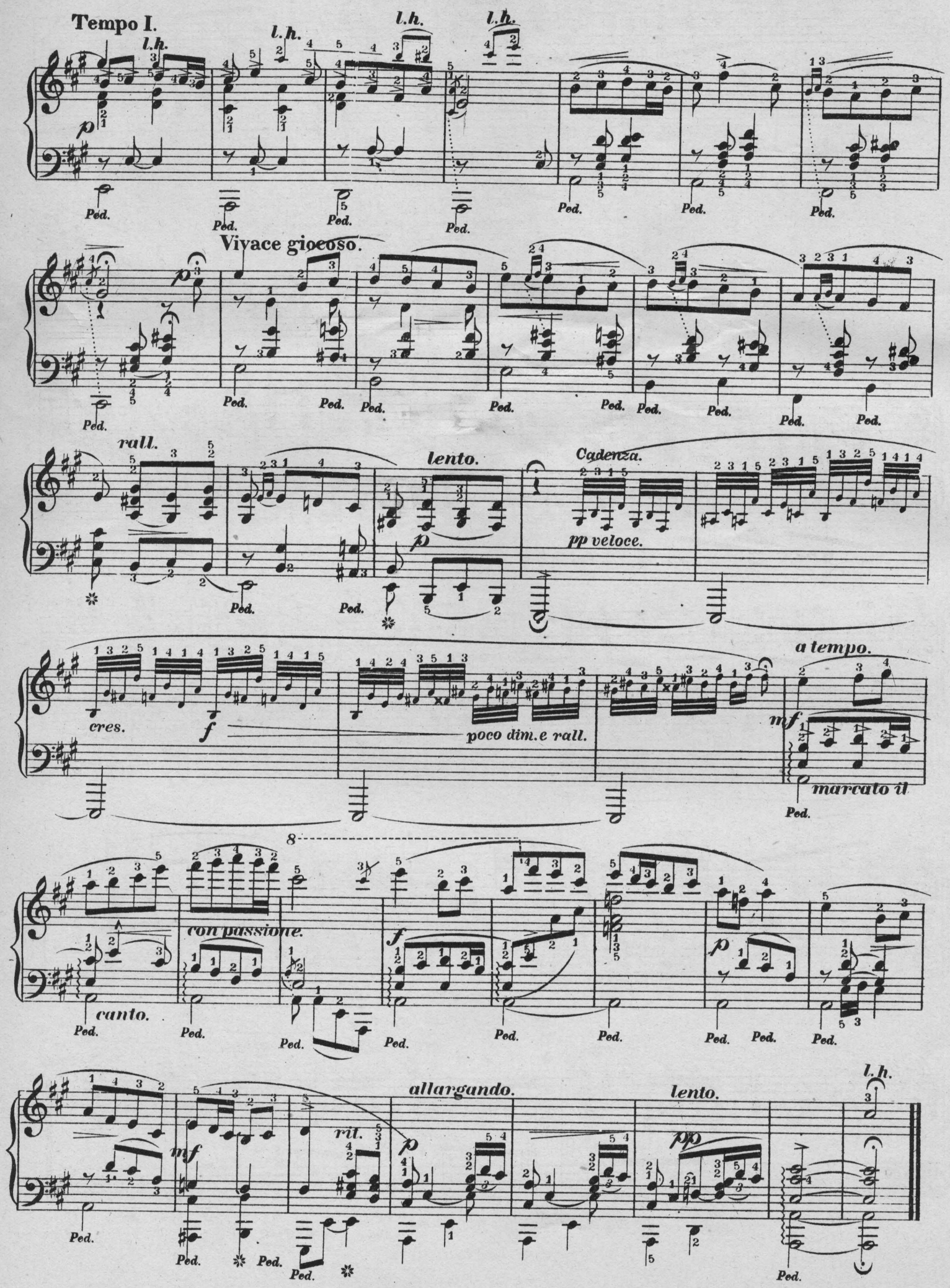
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. rit. rallent. ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


Tempo I.
l.h.
Ped.
Vivace giocoso.
rall.
lento.
Cadenza.
pp veloce.
cres.
poco dim. e rall.
a tempo.
marcato il
canto.
con passione.
allargando.
rit.
l.h.

GAVOTTE.

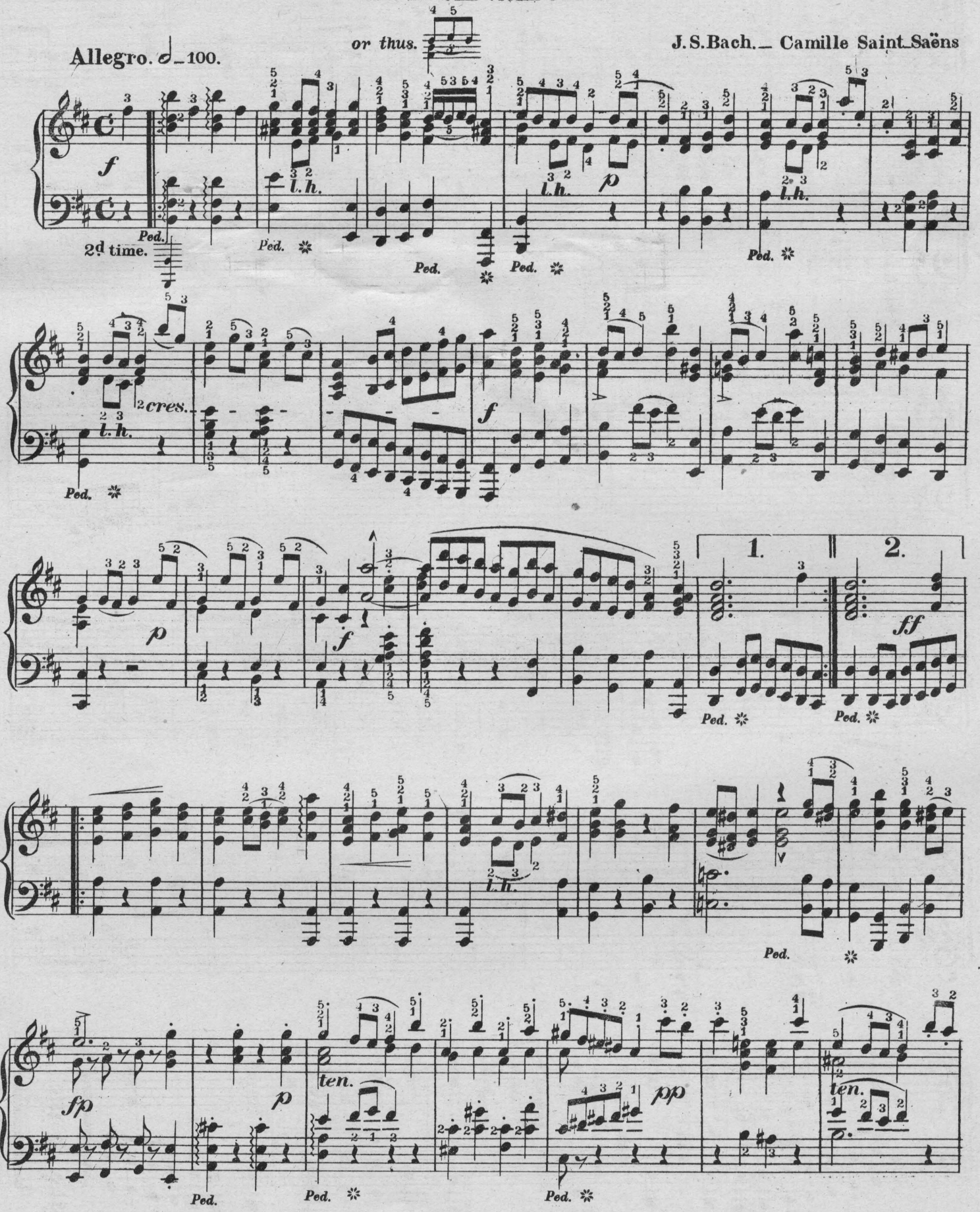
From the 2nd Violin Sonate.

Aus der 2ten Violin Sonate.

J. S. Bach. – Camille Saint-Saëns

Allegro. 𝅗𝅥 = 100.

or thus.



f

Ped.

Ped.

Ped.

non legato

l.h.

p

Ped.

leggierissimo.

f

sf

p

cres.

f

Ped.

Ped.

1.

2.

ff

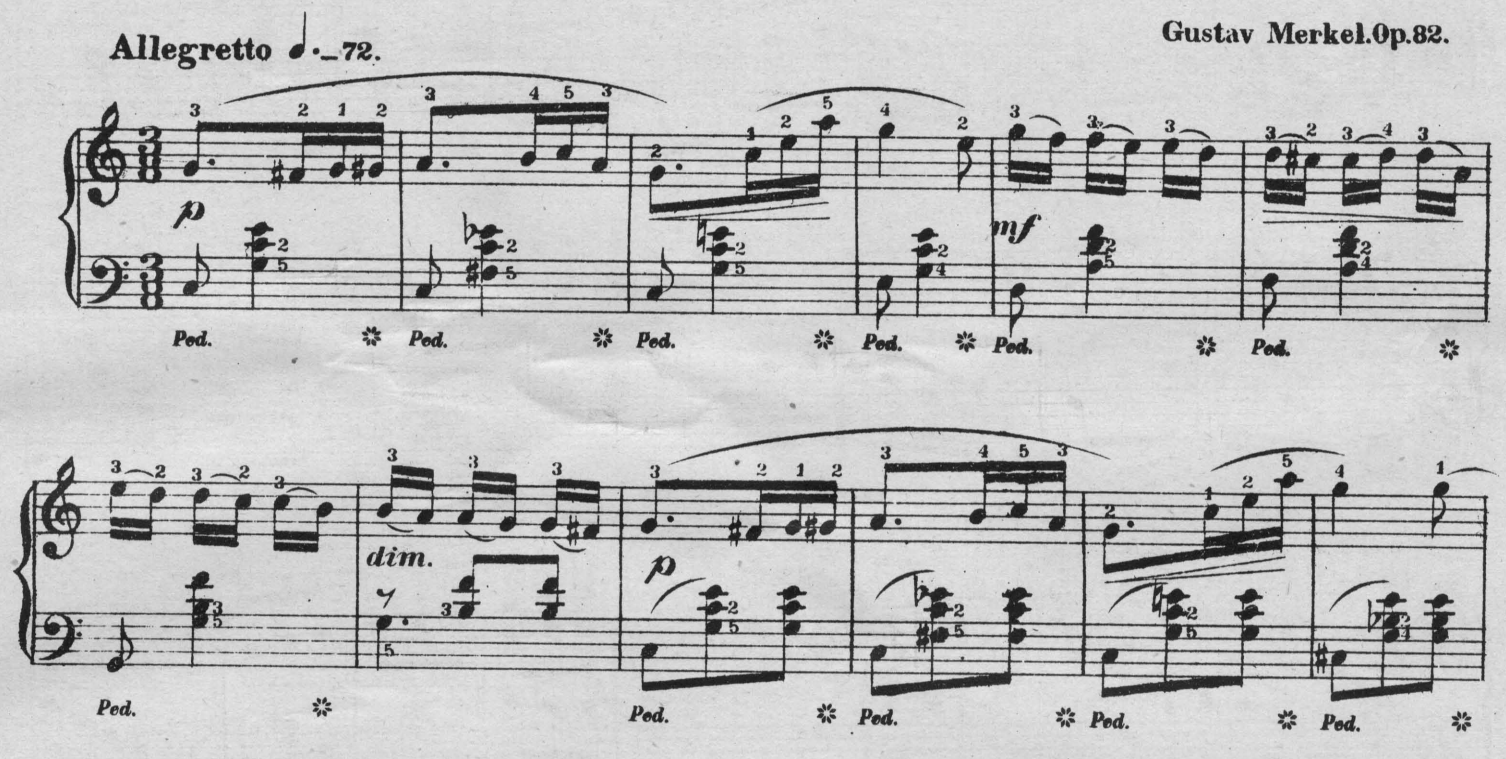
Ped.

AUF GRÜNER AU.

(ON MEADOWS GREEN.)

Allegretto ♩.=72.

Gustav Merkel. Op. 82.



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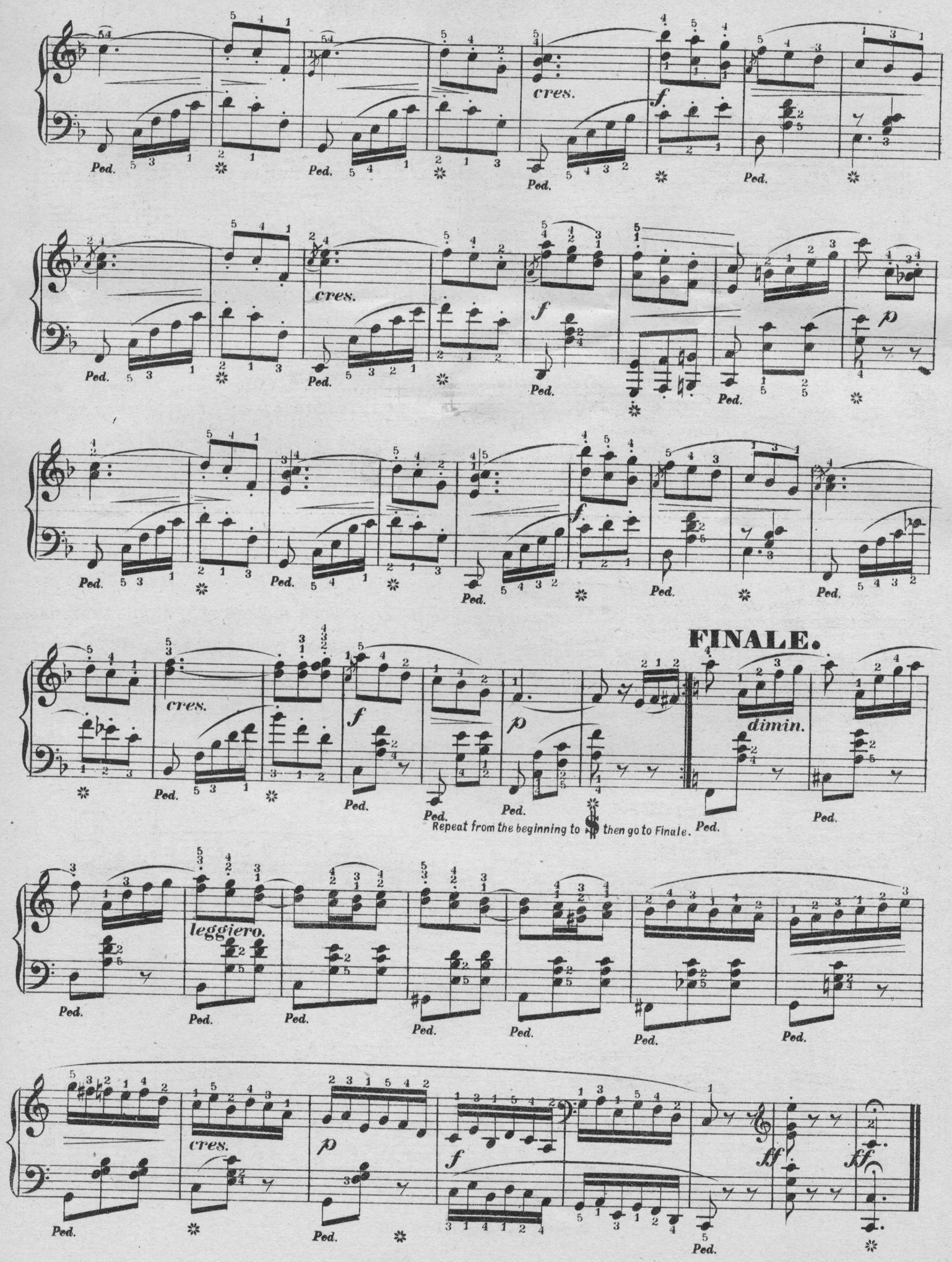

cres.
f
Ped.
p
FINALE.
dimin.
Repeat from the beginning to 𝄋 then go to Finale.
leggiero.
ff

33 ETUDES.

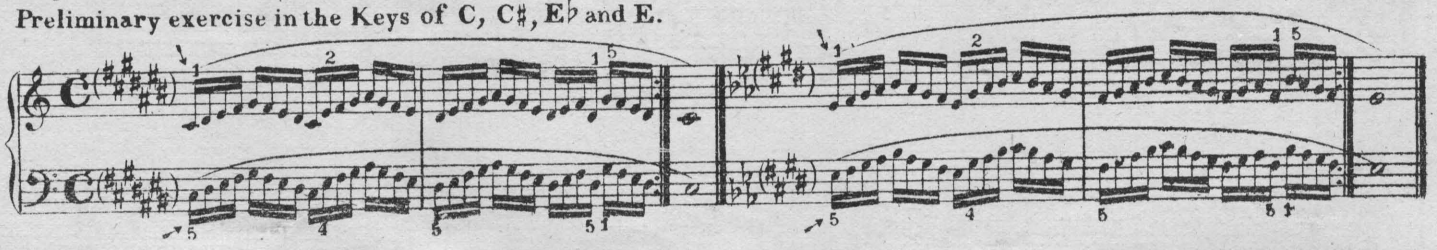
All notes or chords marked with an arrow, must be struck from the wrist.

♩ – 80 - ♩ – 112.

Repeat each exercise 8 to 16 times.

A. Loeschhorn Op. 66.

Preliminary exercise in the Keys of C, C♯, E♭ and E.



1. *Practice all the preliminary exercises at first with each hand alone. When they can be easily played with each hand alone as fast as the first metronome indication calls for, i.e.* ♩ – 80, *play them with both hands together and reach, if possible, the speed demanded by the second metronome indication i.e.* ♩ – 112.

2. *The exercises should always be practiced, at first* pp *until the difficulties they offer have been thoroughly overcome. When overcome, practice them* p, mf, f, *and* ff.

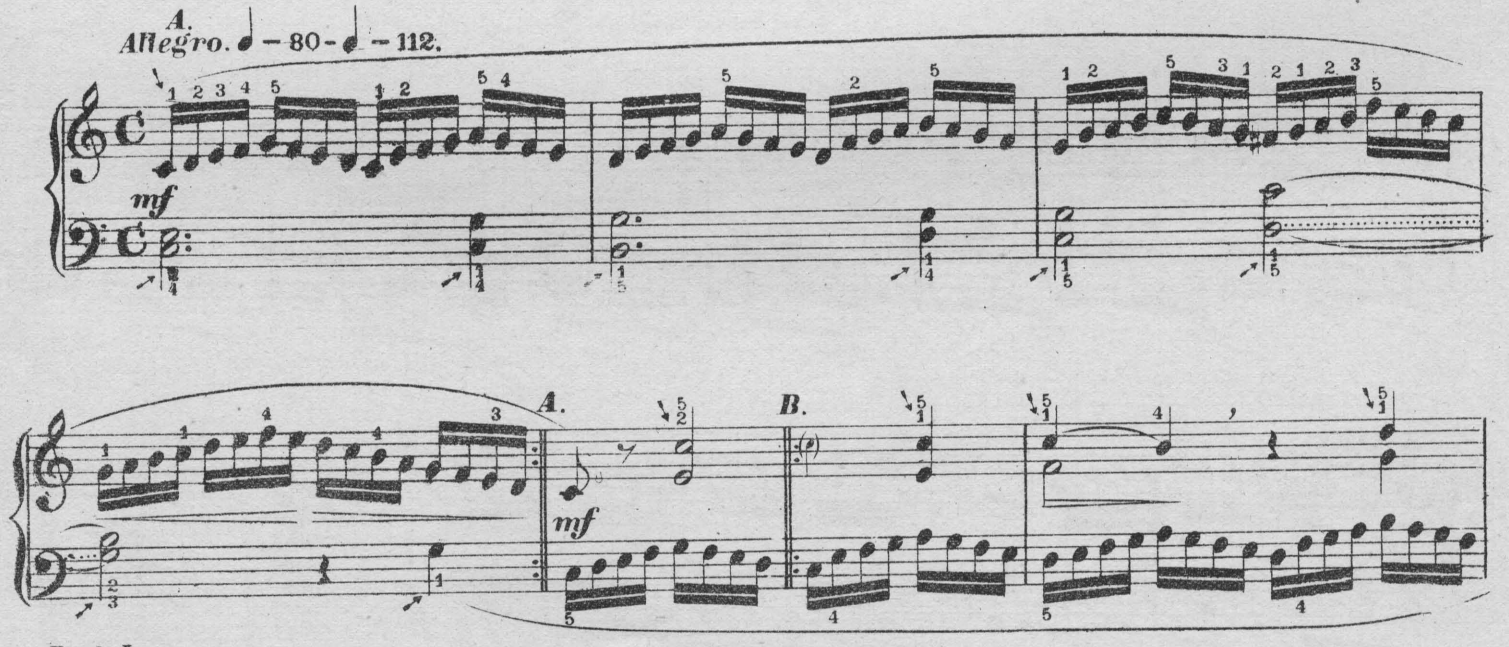
ETUDE 1.

The repetition signs in all these études from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the étude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12 or 16 times; in fact as often as found to be necessary. When all the difficulties the étude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.

All characters (notes or fingering) in brackets ( ) are to be played only when the phrase is repeated.

A.

Allegro. ♩ – 80 - ♩ – 112.



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f *p*

sf B. C. *cres.*

mf *cres.* *f*

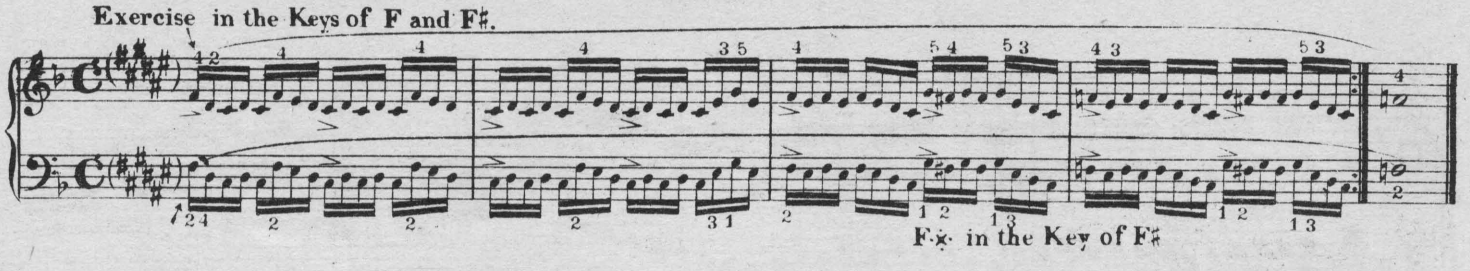
C. D. D.

f E. E.

ff F. F. *ff* *ff*

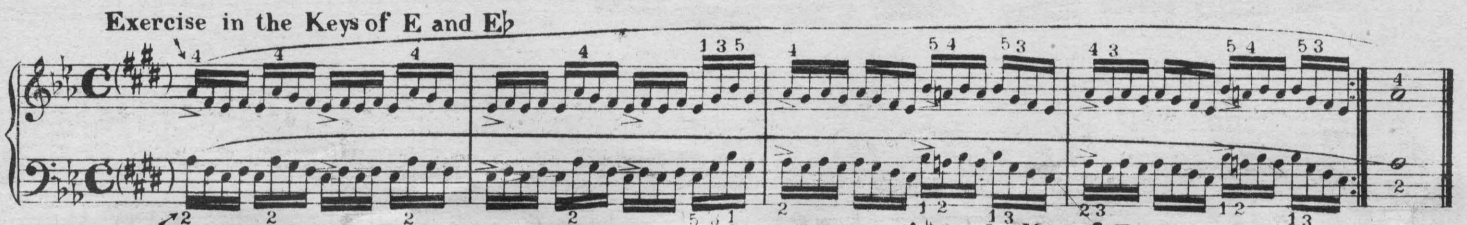
♩ - 80 - ♩ - 112. Repeat each exercise 8 to 16 times.

Exercise in the Keys of F and F♯.



F♯ in the Key of F♯

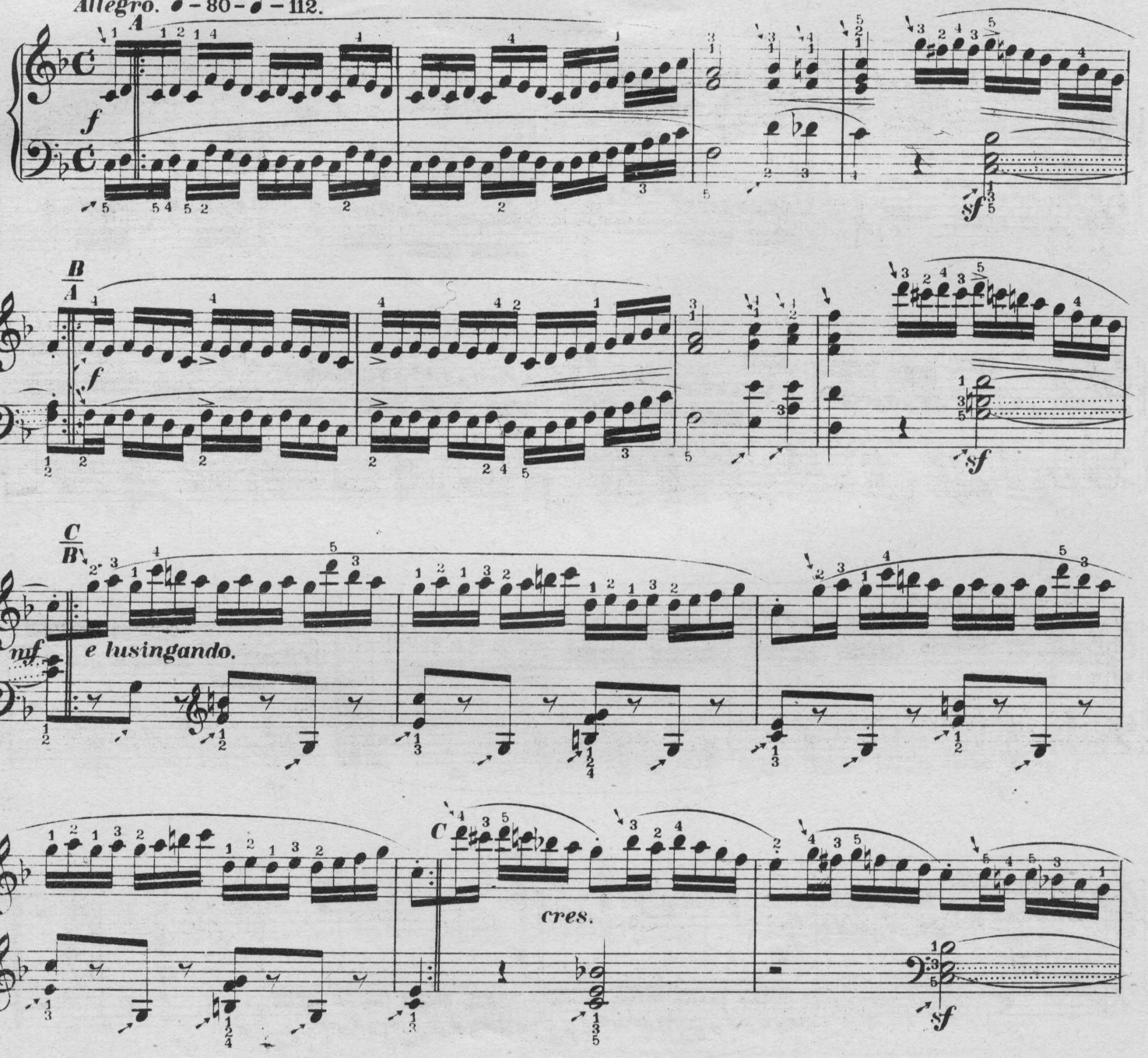
Exercise in the Keys of E and E♭



A♯ in the Key of E.

ETUDE II.

Allegro. ♩ - 80 - ♩ - 112.



f

sf

D

D

sf

p

E.

cres.

E

F.

f

G
F

sf

G

mf

sf

H.

f

H.

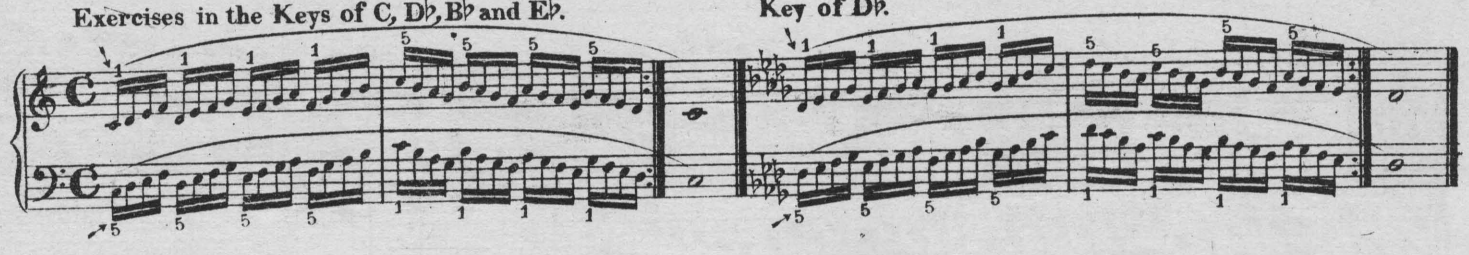
sf

sf

♩ – 80 – ♩ – 112. Repeat each exercise 8 to 16 times.

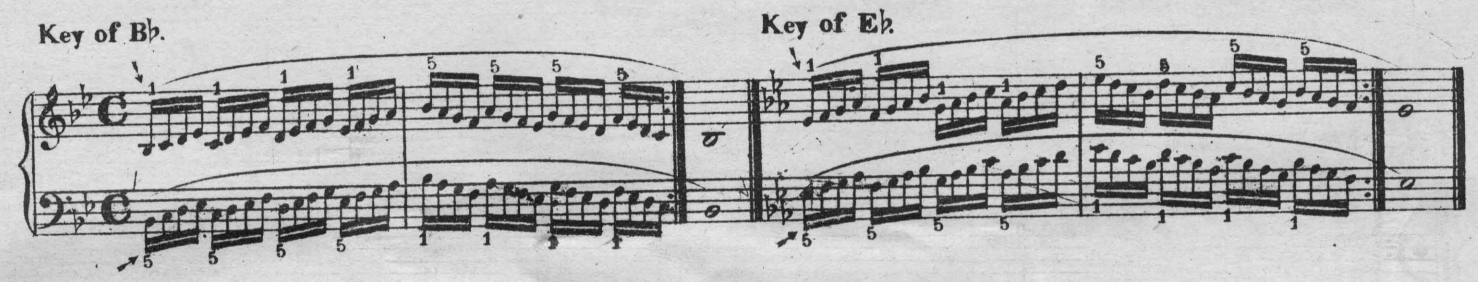
Exercises in the Keys of C, D♭, B♭ and E♭.

Key of D♭.



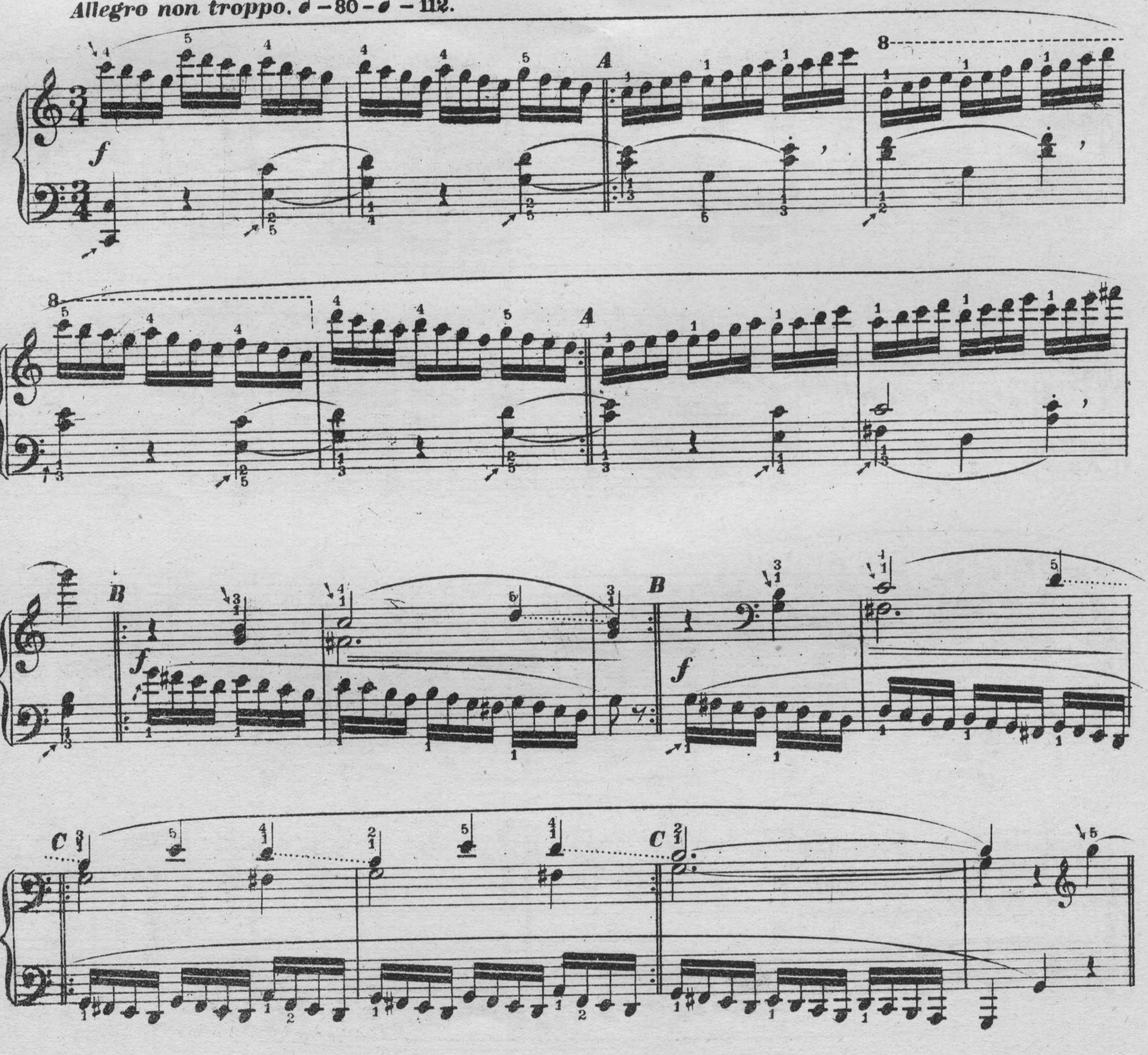
Key of B♭.

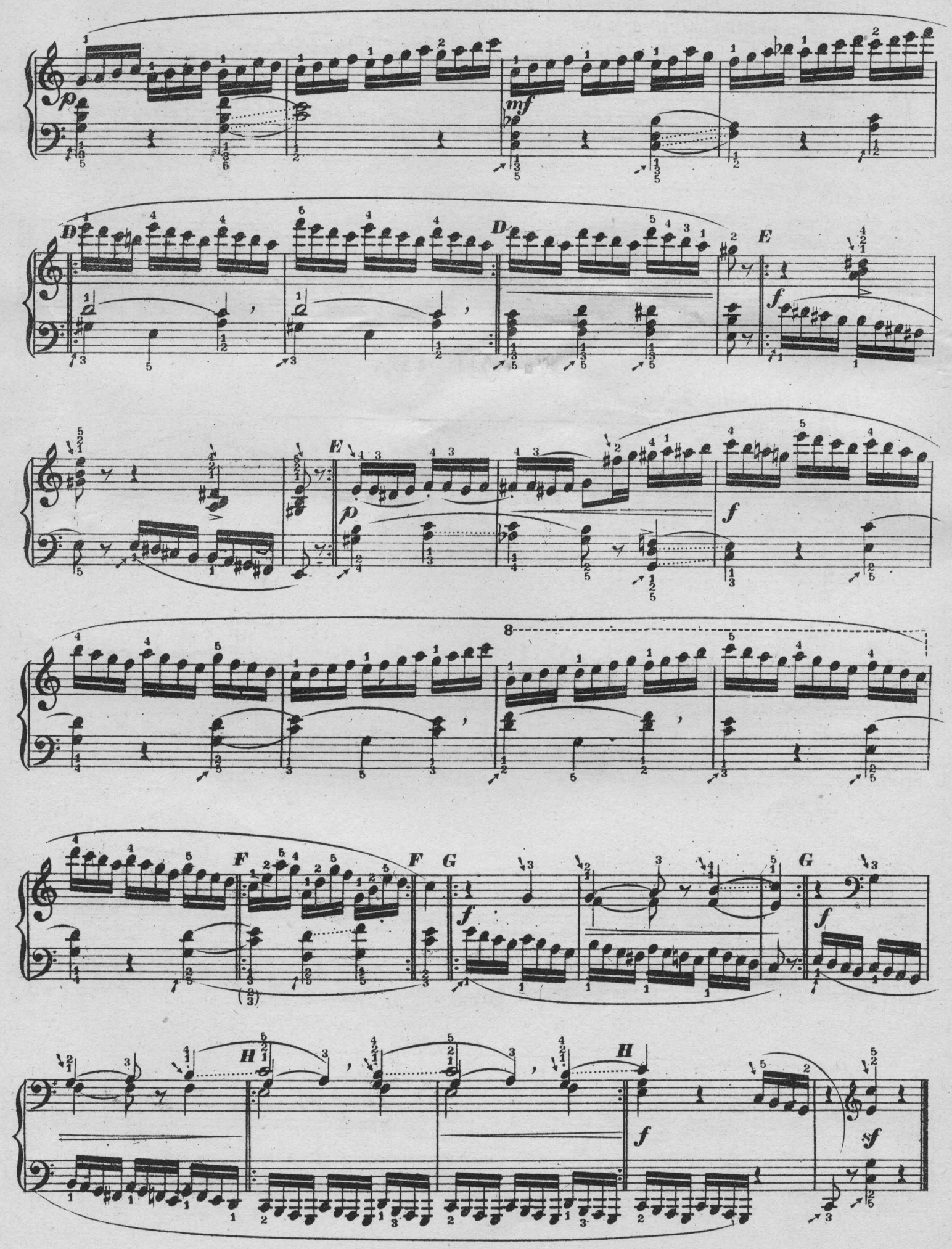
Key of E♭.



ETUDE III.

Allegro non troppo. ♩ – 80 – ♩ – 112.




p
mf
D
D
E
f
E
p
f
8
F
F
G
f
G
f
H
H
f
sf

Repeat each exercise 8 to 16 times.

♩-80-♩-112.

Key of G major.

♩-80-♩-112.

Key of E major.

ETUDE IV.

Allegro moderato. ♩-80-♩-112

A

p

B

mf

C

p

mf

C

p

mf

f

p

D

D

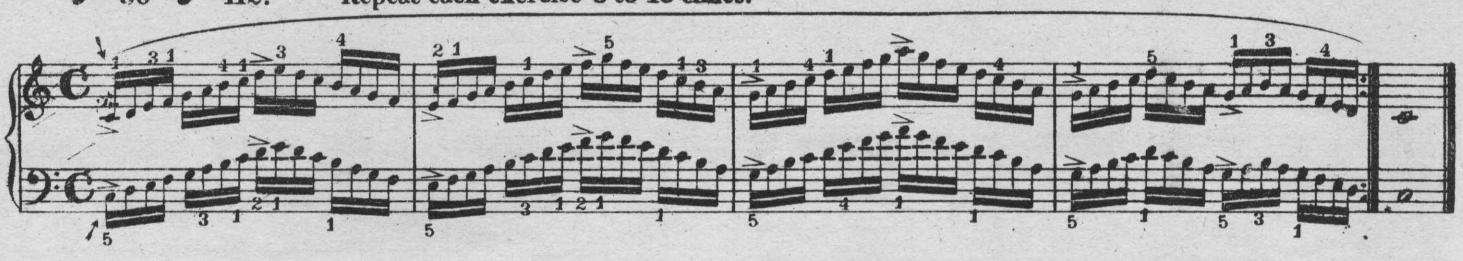
cres.

f

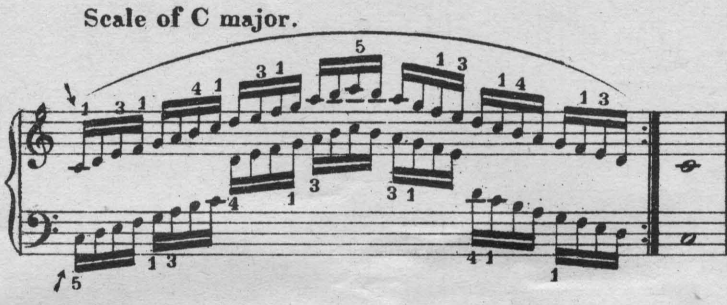
sf

f

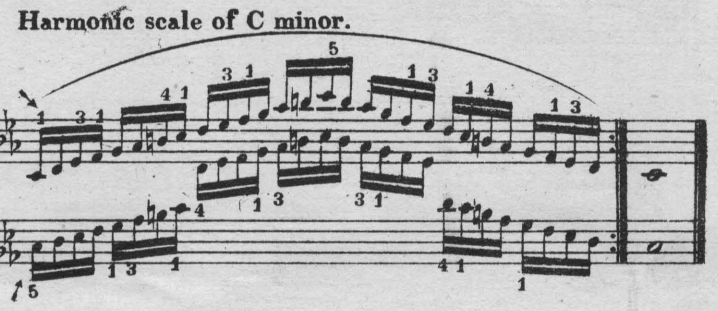
♩ – 80 – ♩ – 112. Repeat each exercise 8 to 16 times.



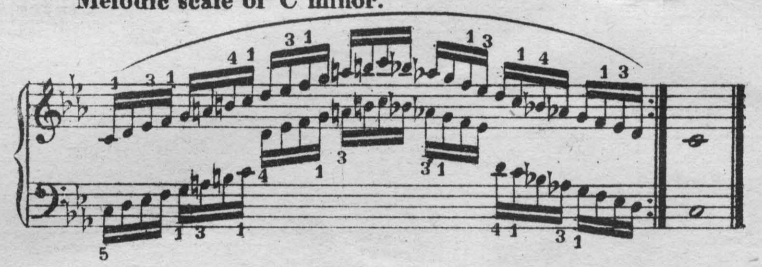
Scale of C major.



Harmonic scale of C minor.



Melodic scale of C minor.

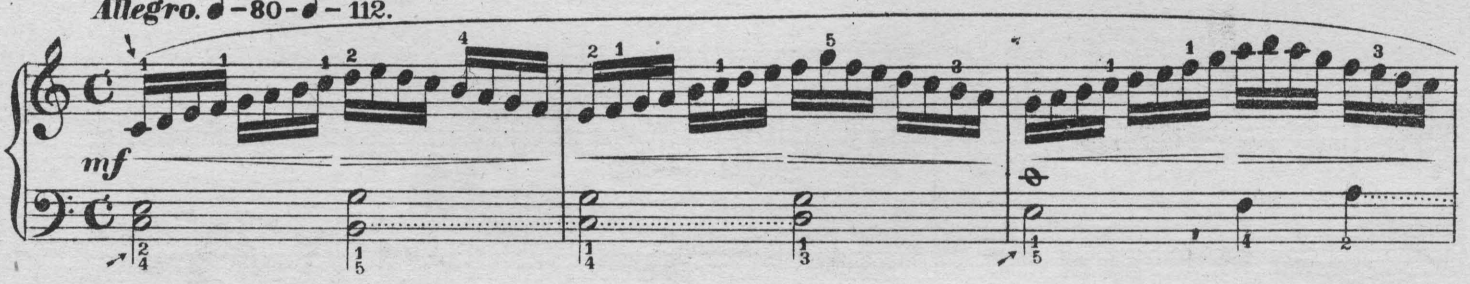


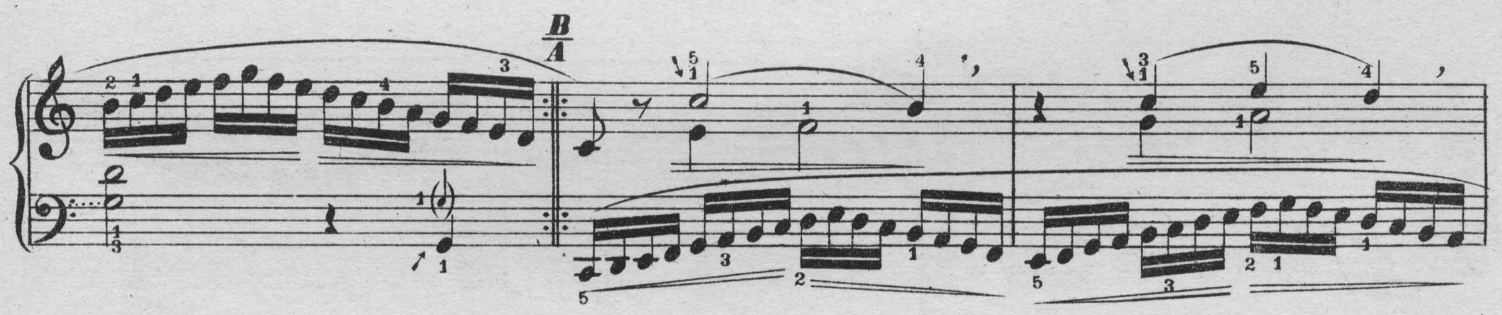
Observe that the harmonic minor scale differs from the major scale only in the flatting of the 3rd and 6th while the melodic minor scale flats the 3rd in ascending and the 7th, 6th and 3rd descending.

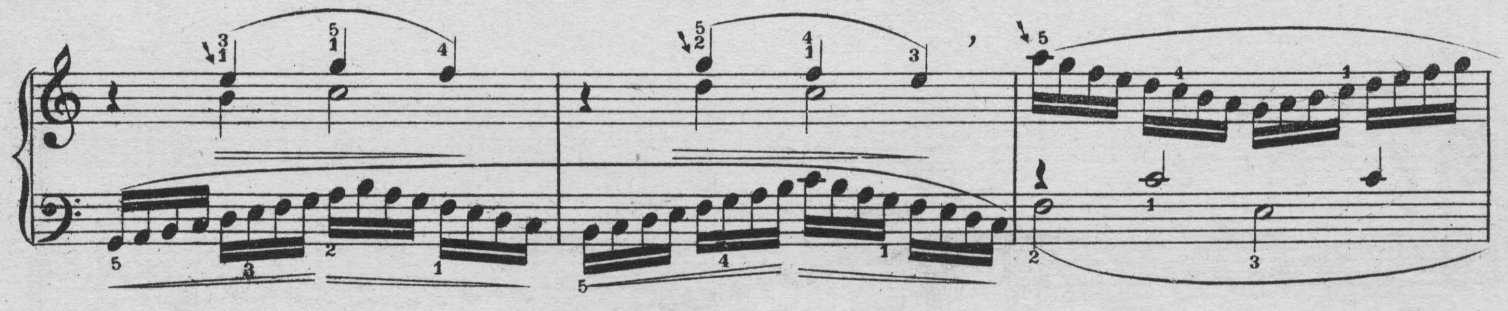
ETUDE V.

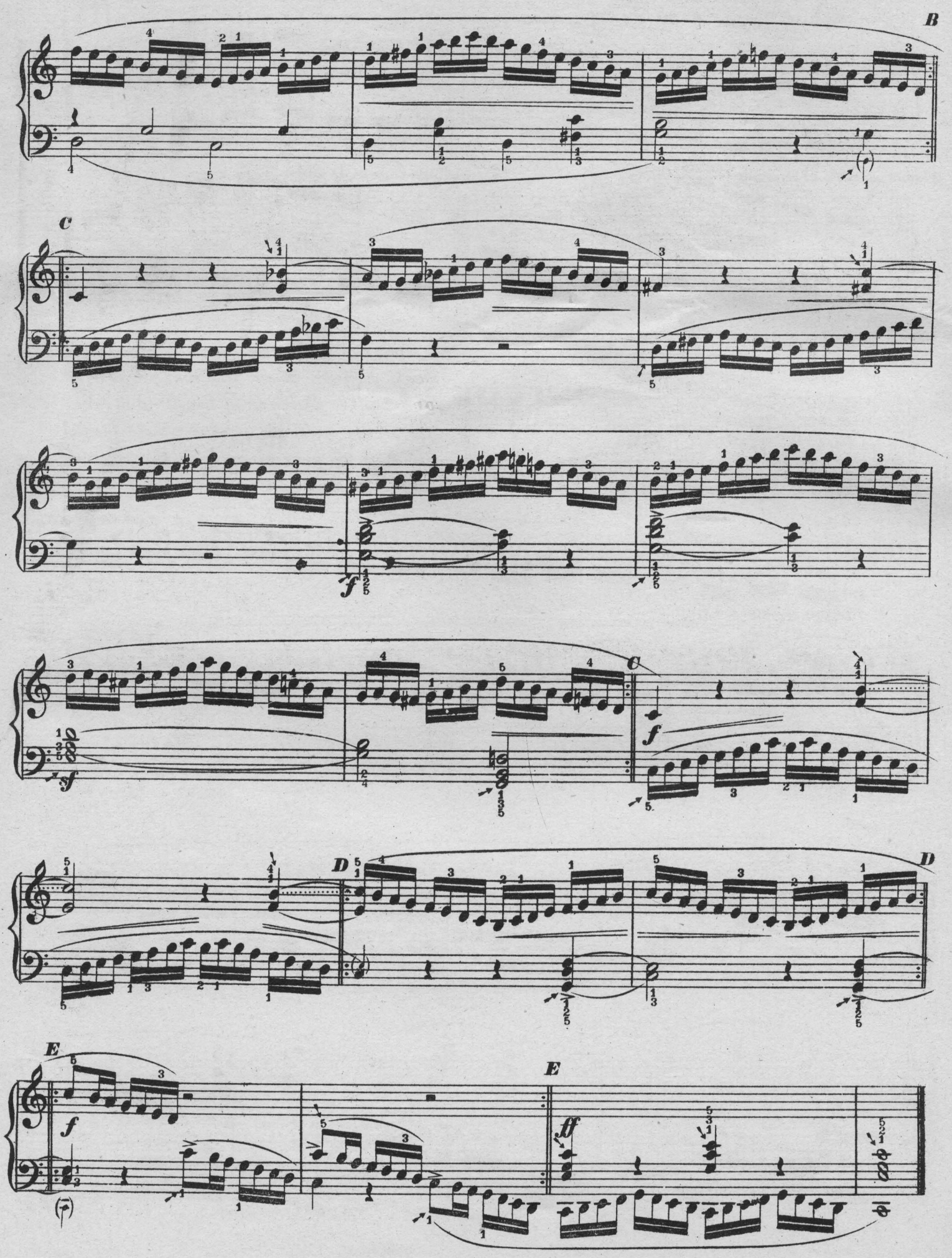
A

Allegro. ♩ – 80 – ♩ – 112.



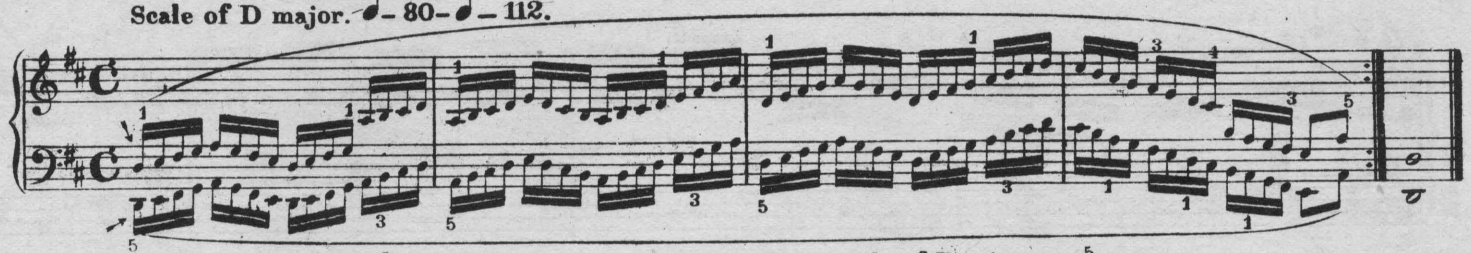




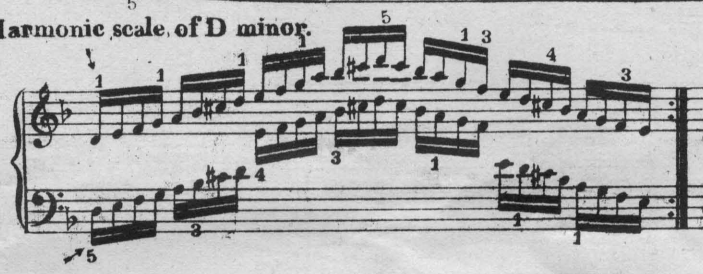

B
C
C
D
D
E
E

Repeat each exercise 8 to 16 times.

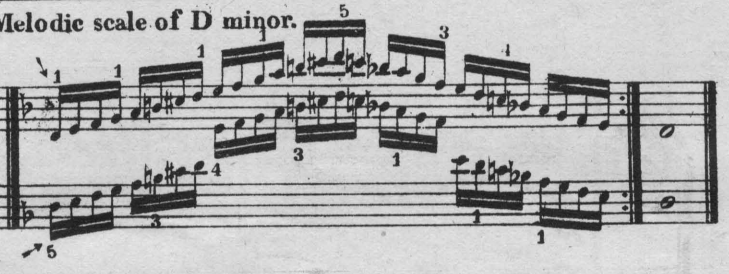
Scale of D major. ♩ – 80 – ♩ – 112.



Harmonic scale of D minor.



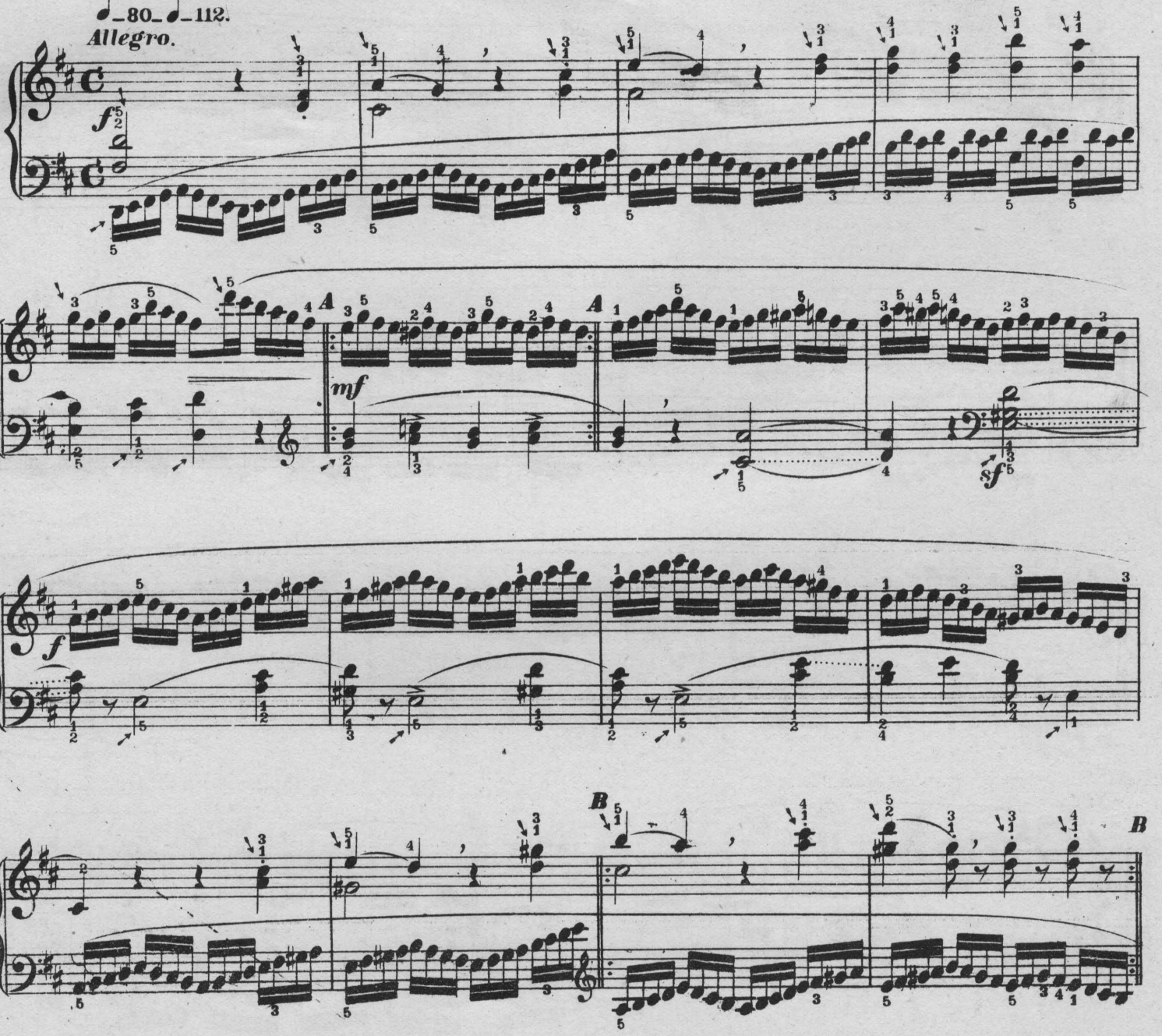
Melodic scale of D minor.

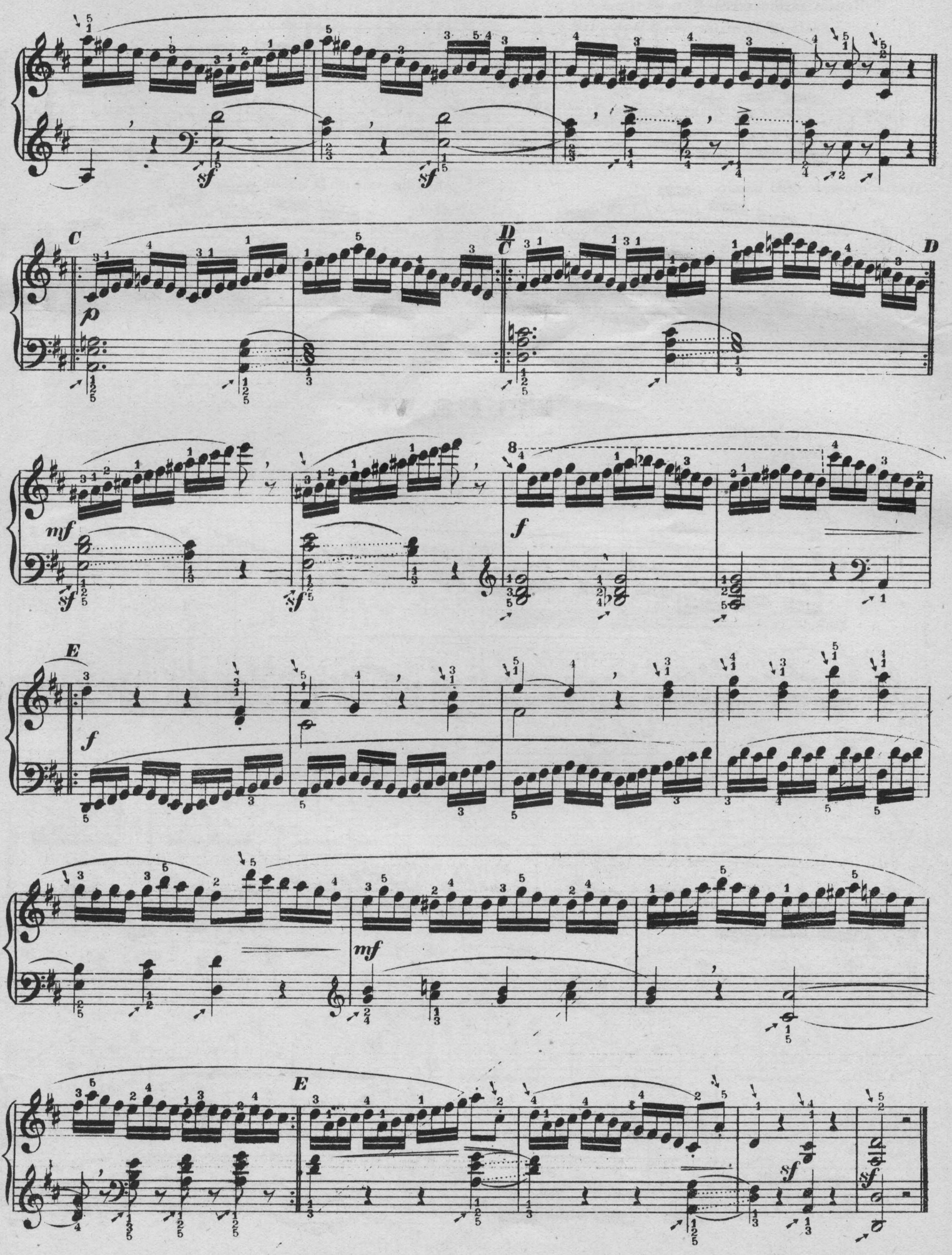


ETUDE VI.

♩ – 80 – ♩ – 112.

Allegro.




C
D
E
p
mf
f
sf

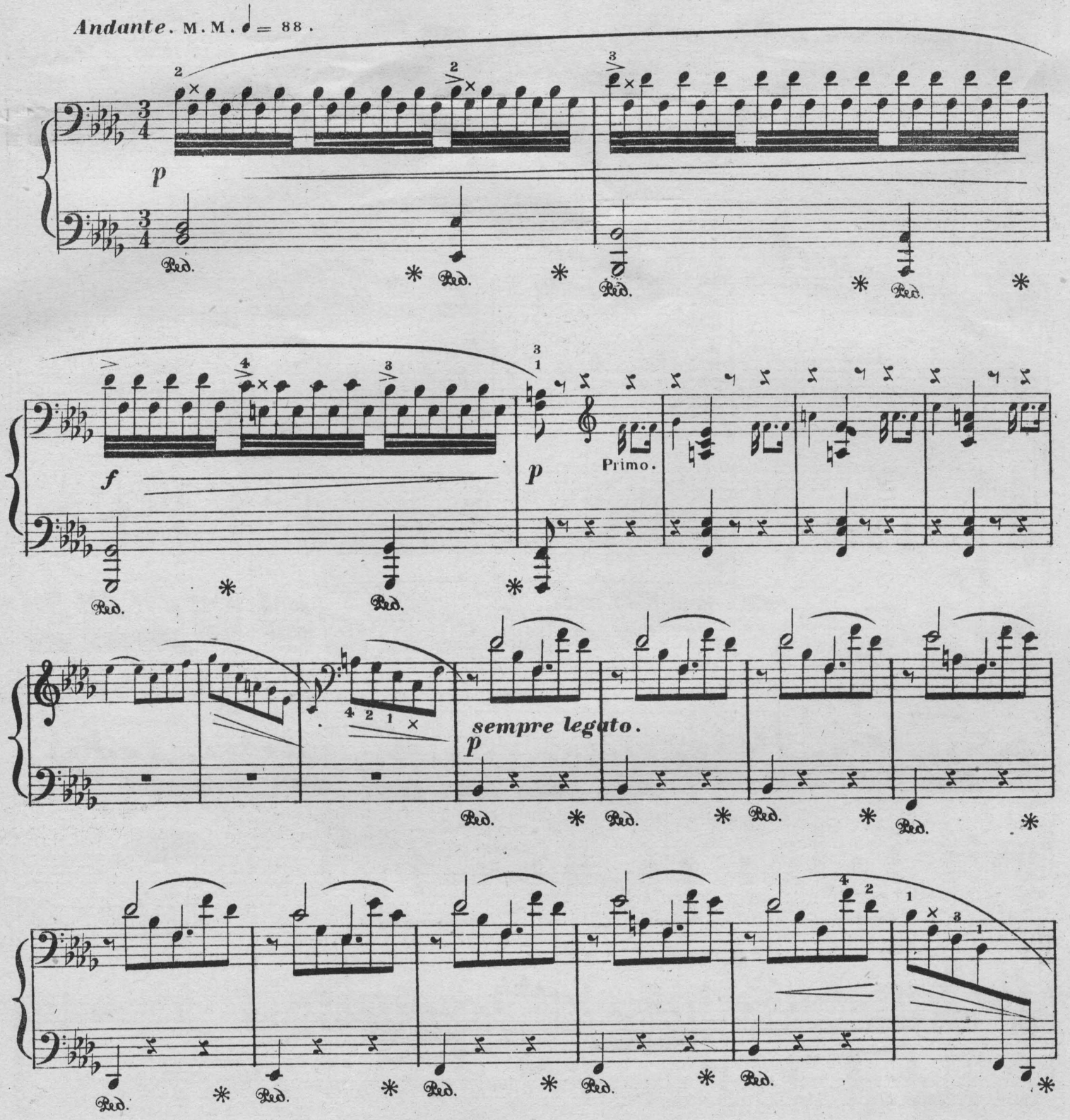
VIVE LA RÉPUBLIQUE.

Paraphrase de Concert.

Chas: KUNKEL.

SECONDO.

Andante. M.M. ♩ = 88.



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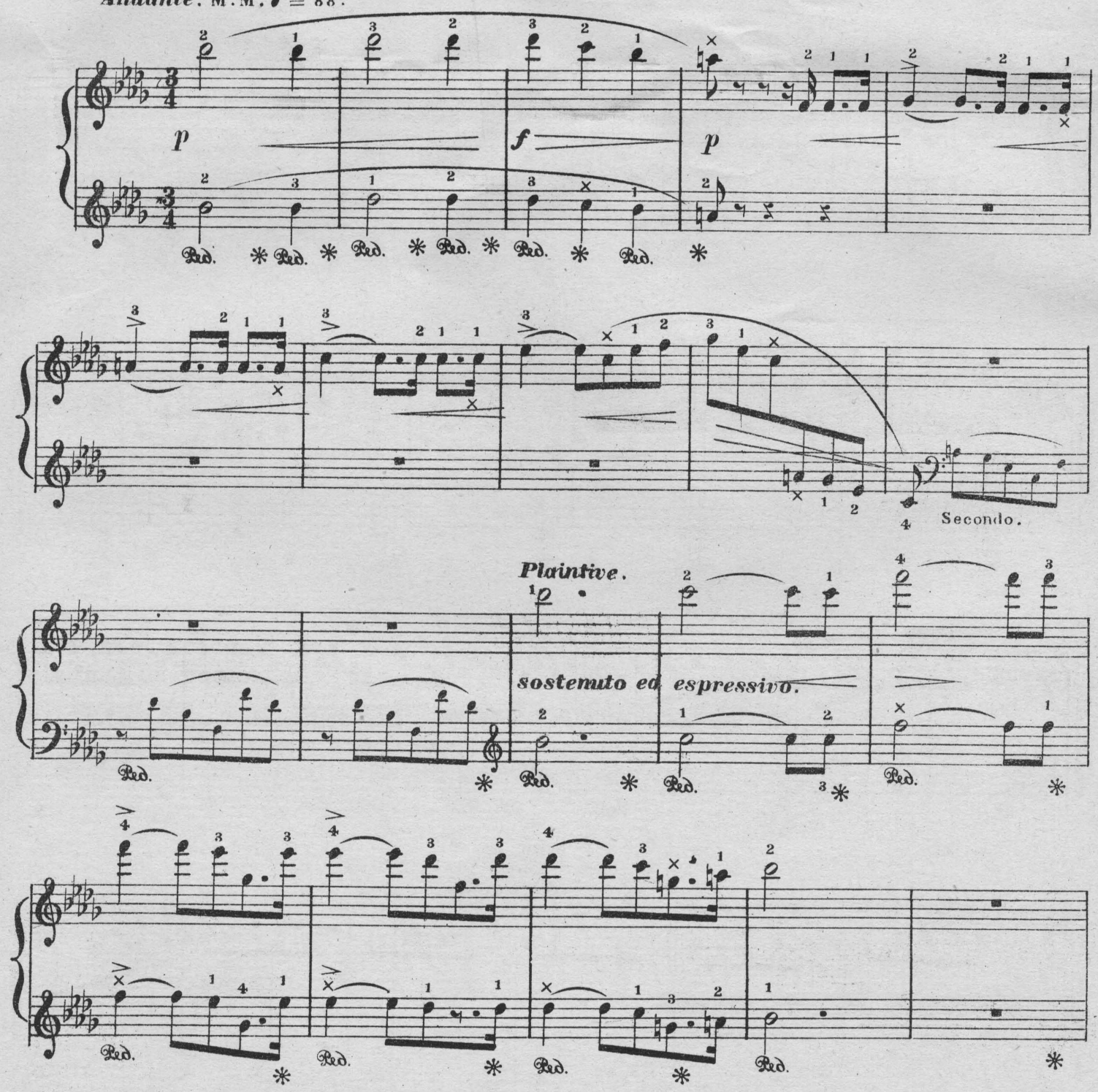
VIVE LA RÉPUBLIQUE.

Paraphrase de Concert.

Chas: KUNKEL.

PRIMO.

Andante. M.M. ♩ = 88.



This composition is also published as a Piano Solo.

piu agitato.

tempo I?o.

Primo.

p

f

Primo.

f

dolce.

8

8ª

piu agitato.

f

ff

8ª

a tempo.

ff

p

f

f

LA MARSEILLAISE

SECONDO.

Maestoso. M.M. ♩ = 132.

f

Pedale.

ff

p

ff

ff

ff

Ped. * Ped. * Ped. *

LA MARSEILLAISE.

PRIMO

Maestoso. M.M. ♩ = 132.

ff

Pedale.

dolce.

p

ff

ff

ff

ff

Ped. * Ped. * Ped. *

8a

Var: I

p

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

f

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Var: I.

mf

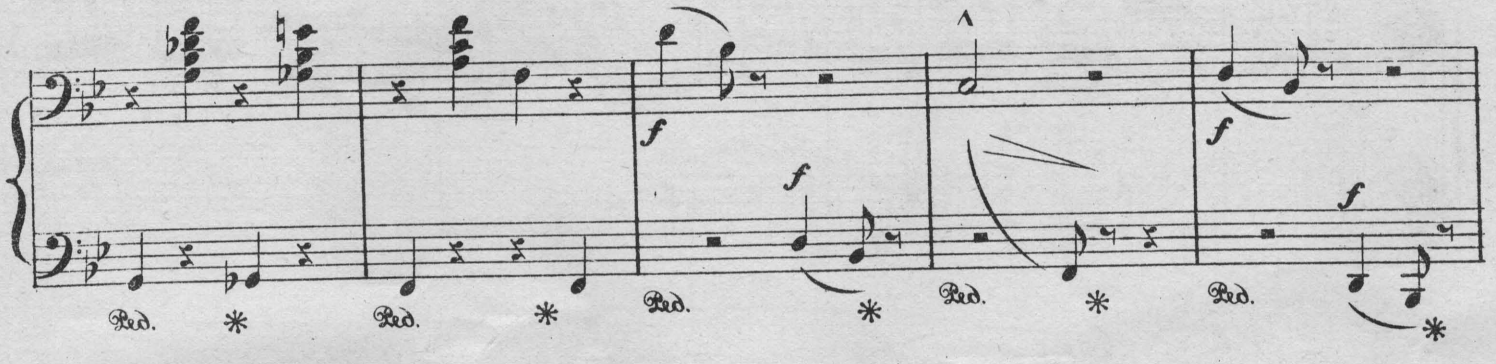
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

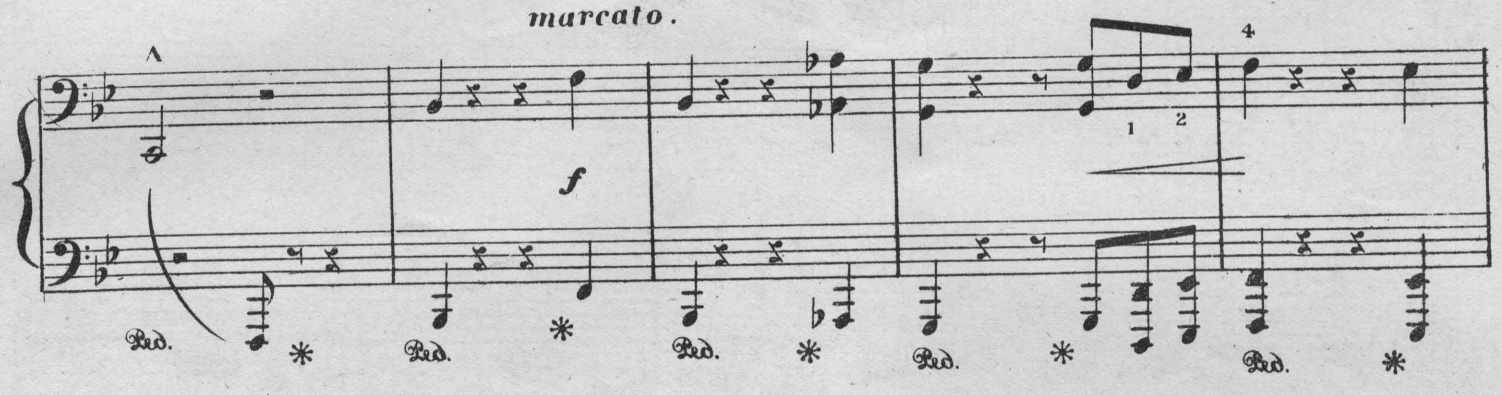
Ped. * Ped. * Ped. * Ped. *

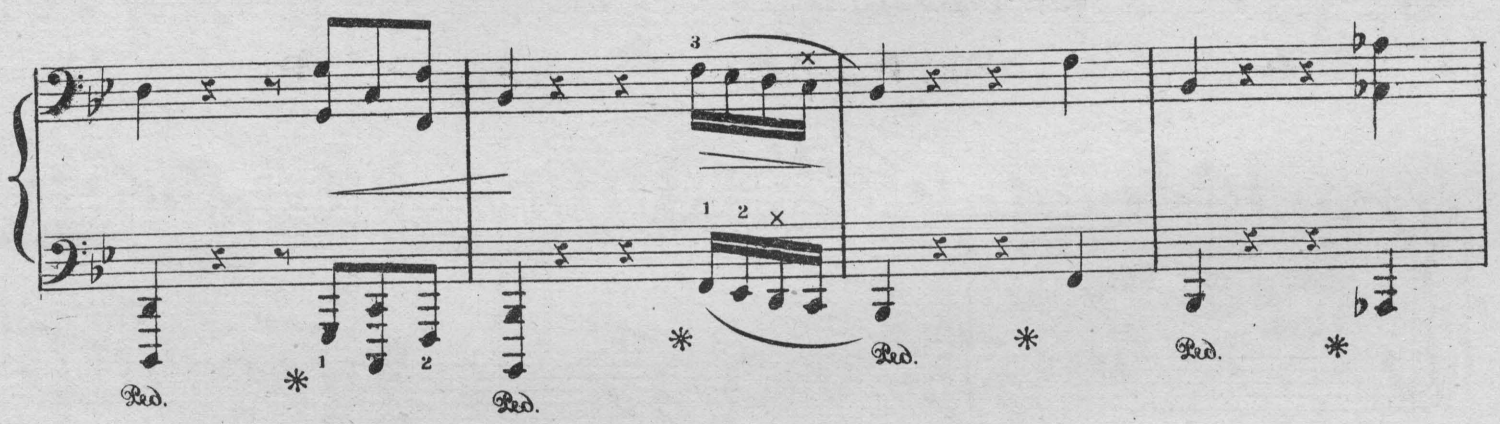
Ped. * Ped. * Ped. *

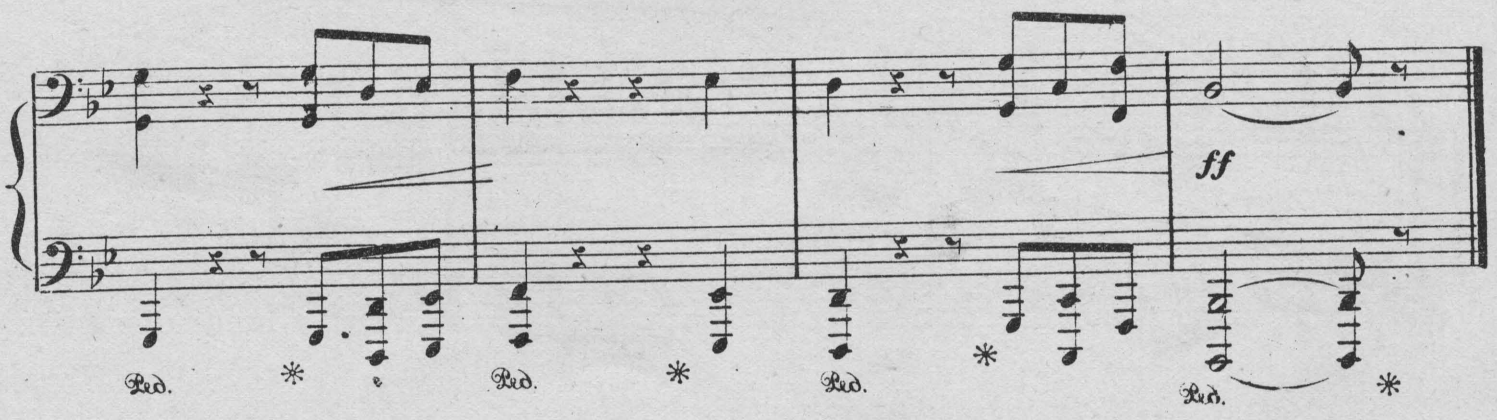
Ped. * Ped. * Ped. *

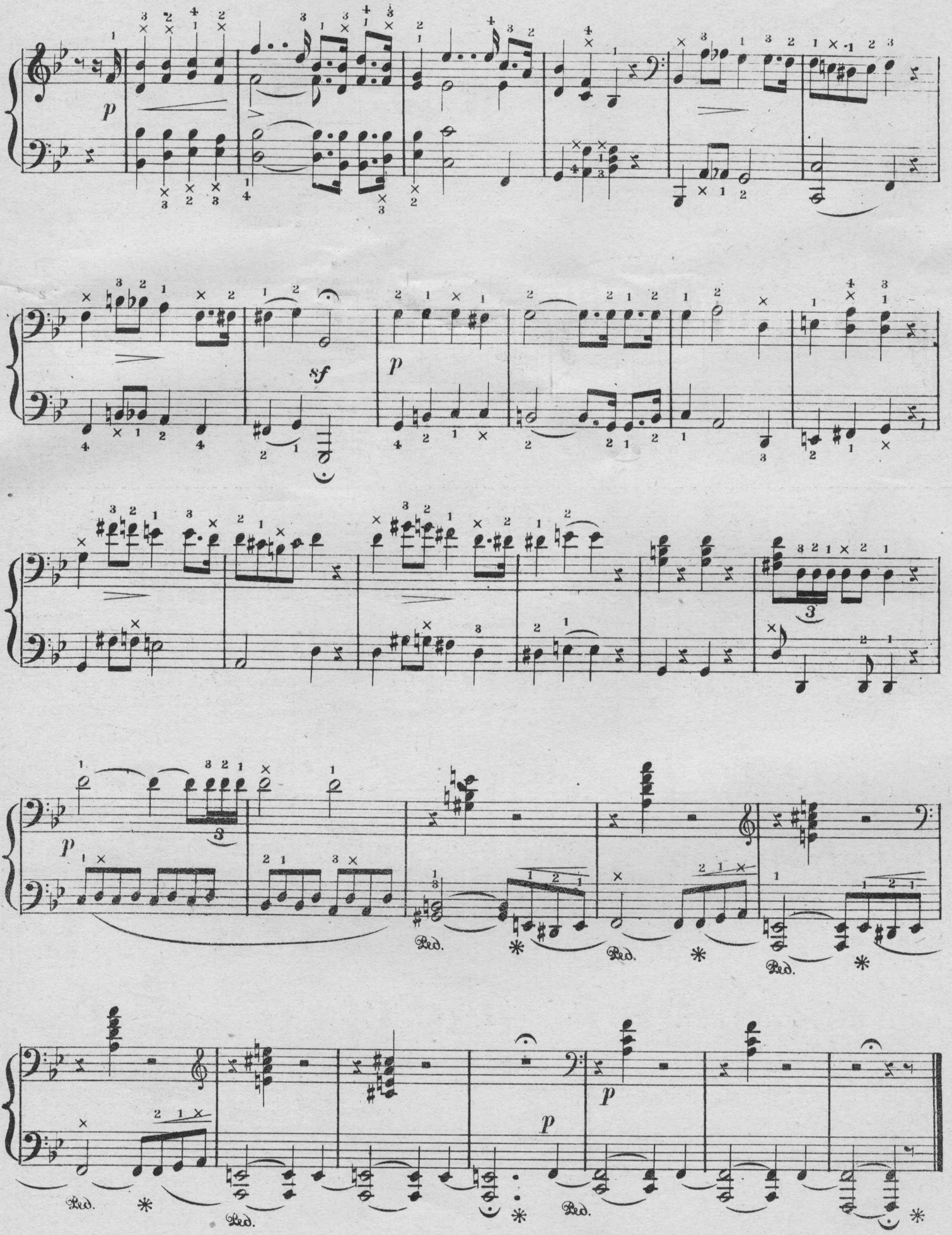


marcato.








p
sf
p
3
3
p
Ped.
Ped.
Ped.
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p
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Ped.

Secondo.

p

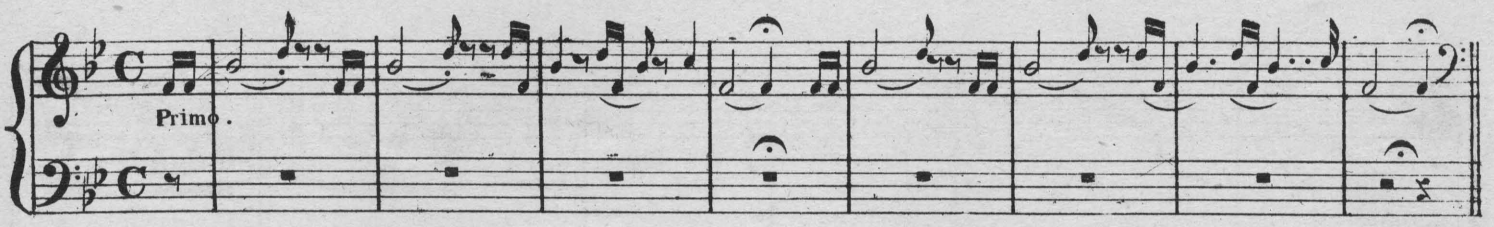
8a

Ped. * Ped. * Ped. *

8a

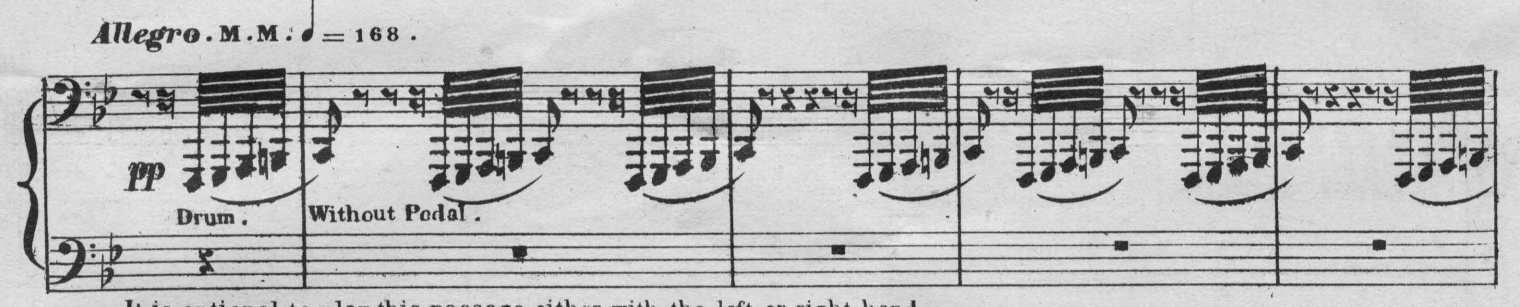
Ped. * Ped. * Ped. *

p

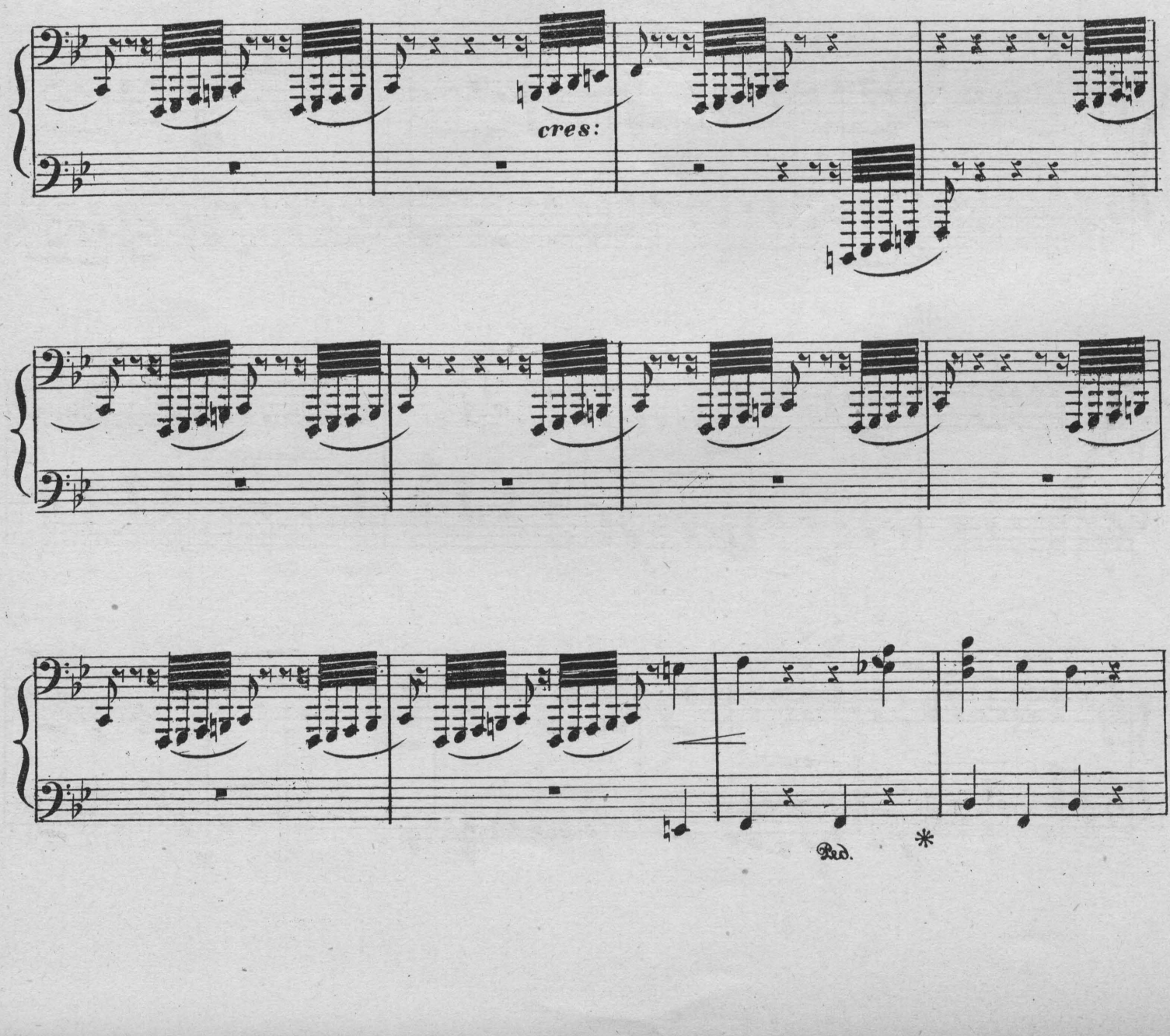


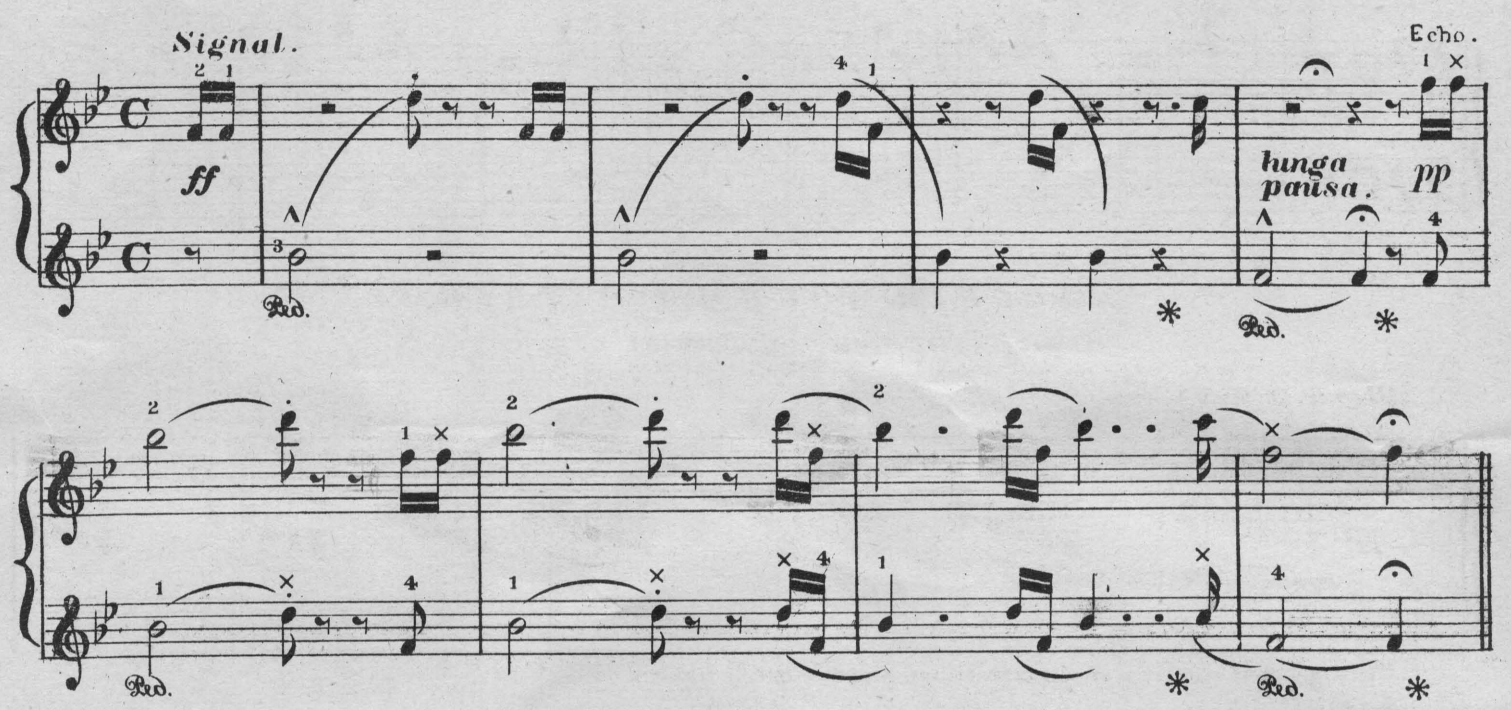
MOURIR POUR LA PATRIE.

(FOR OUR COUNTRY WE DIE.)



It is optional to play this passage either with the left or right hand.





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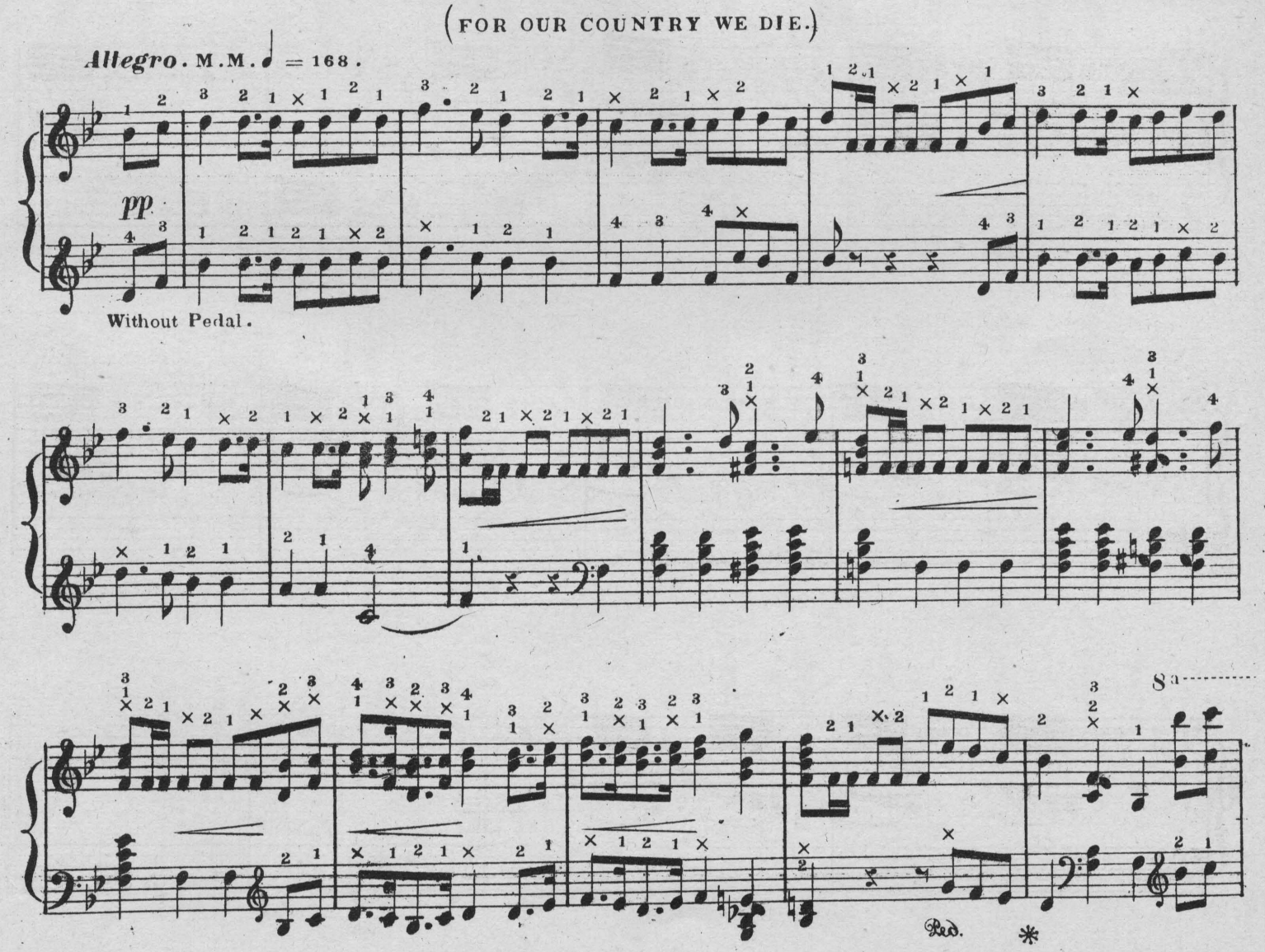


mf

sf

ff

sf sf sf

8a

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

cres:

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

sf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

sf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8a

ff

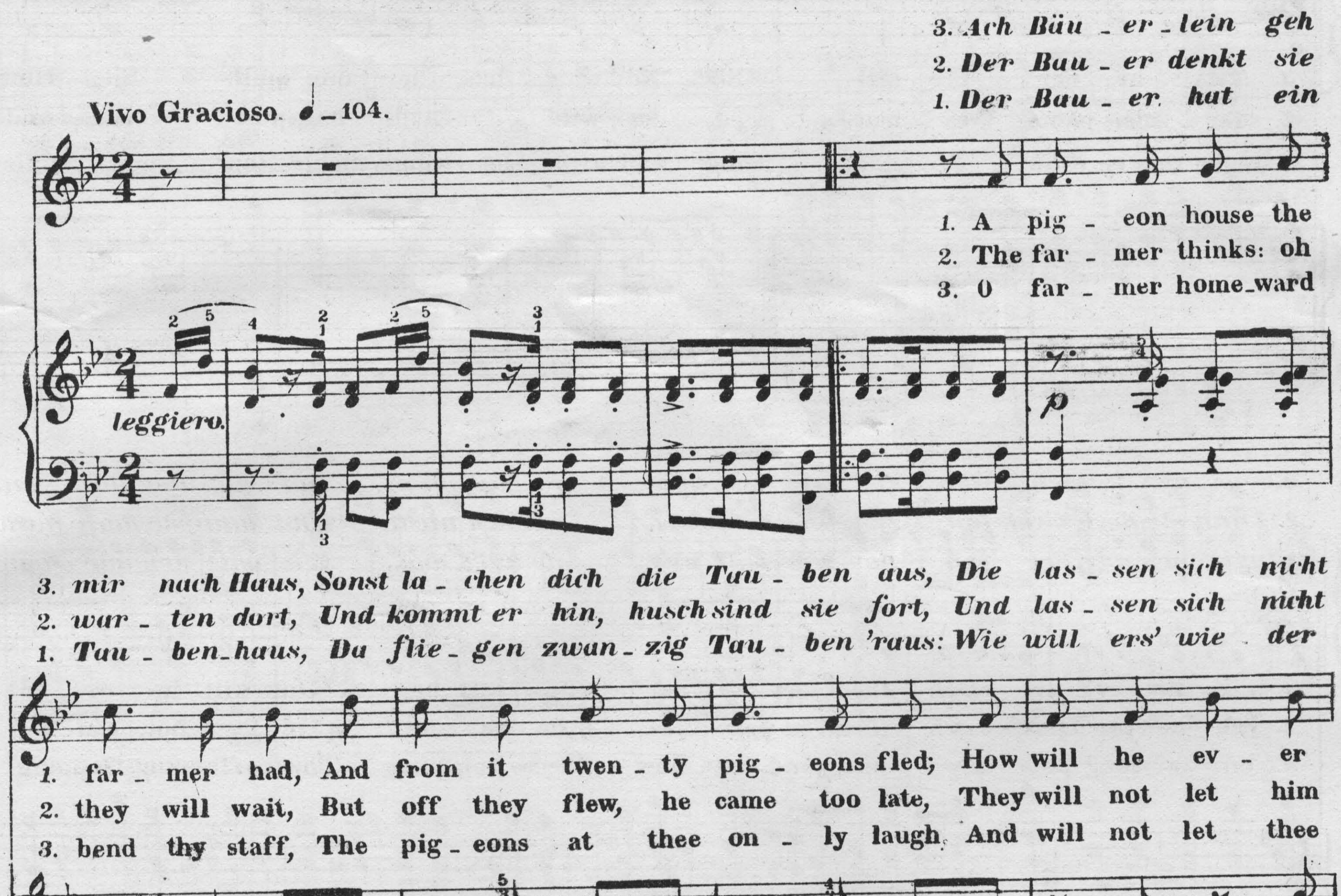
sf sf sf

Ped. * Ped. * Ped. * Ped. * Ped. *

THE FARMER AND HIS PIGEONS.

DER BAUER UND SEINE TAUBEN.

Wilhelm Taubert.



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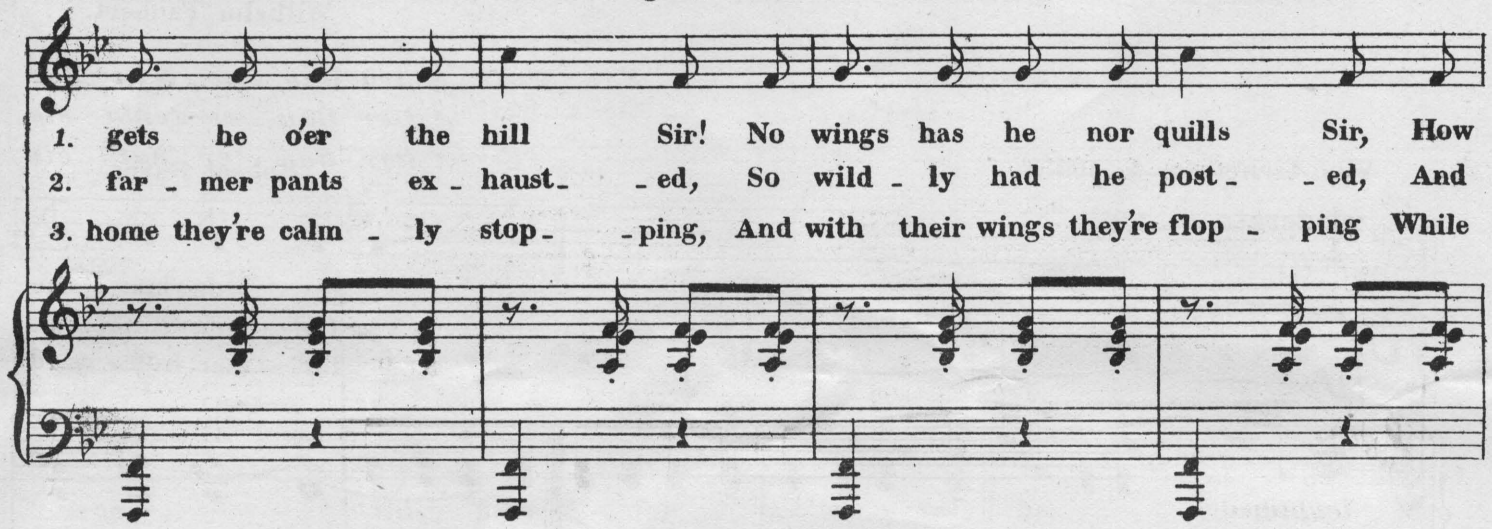
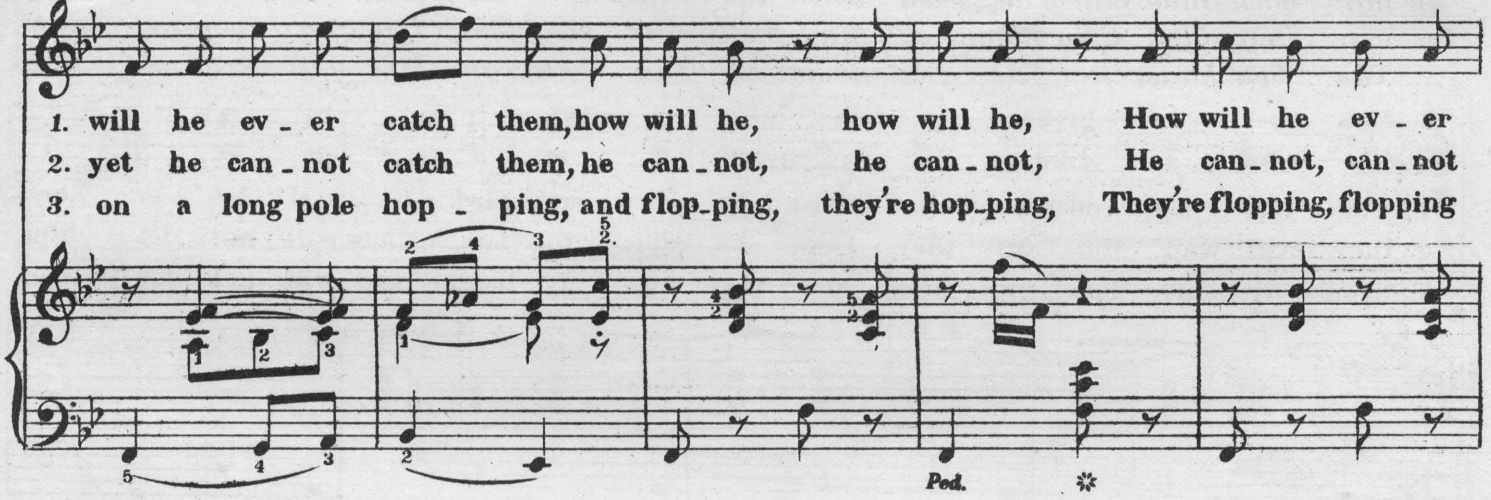
3. *sind du-heim und zu- -pfen Die Fe- dern sich und hu- -pfen Auf*
2. *Bäu- er-lein muss schnau- -fen Ent-setz- lich von dem Lau- -fen, Und*
1. *kömmt er ü- ber Hü- -gel, Er hat ja kei- ne Flü- -gel, Wie*



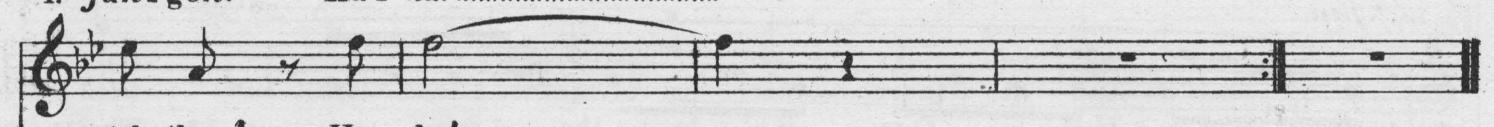
1. gets he o'er the hill Sir! No wings has he nor quills Sir, How
2. far- mer pants ex- haust- -ed, So wild- ly had he post- -ed, And
3. home they're calm- ly stop- -ping, And with their wings they're flop- ping While



3. *ei-ner langen Stan- ge, sie hu-pfen, sie hu-pfen, Auf ei-ner lan-gen*
2. *kann sie doch nicht fan- gen, und kann sie, ja doch nicht, Und kann sie doch nicht*
1. *will er's wie-der fan- gen, wie will er's, wie will er's, Wie will er's wie- der*

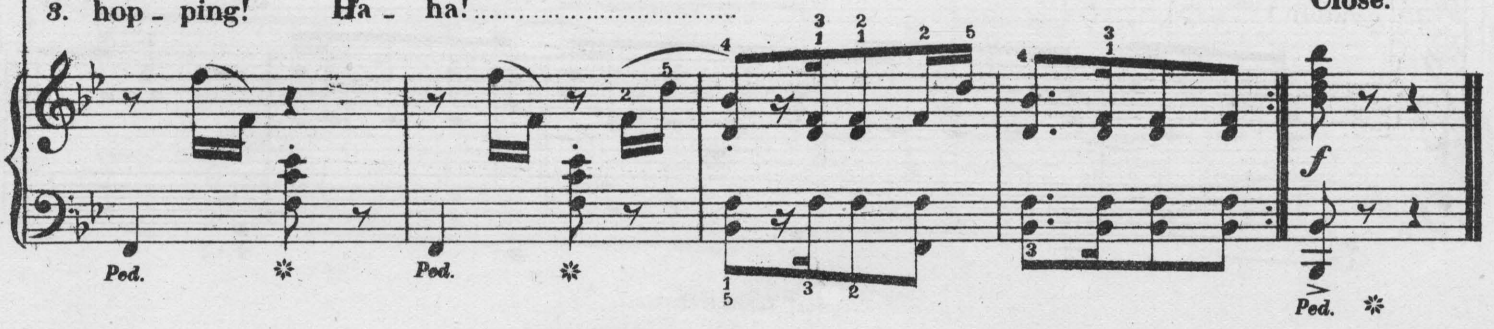
1. will he ev- er catch them, how will he, how will he, How will he ev- er
2. yet he can- not catch them, he can- not, he can- not, He can- not, can- not
3. on a long pole hop- ping, and flop-ping, they're hop-ping, They're flopping, flopping

3. *Stan-ge,* *Ha- ha!*.....
2. *fan-gen,* *Ha- ha!*.....
1. *fan-gen!* *Ha- ha!*.....



1. catch them! Ha- ha!.....
2. catch them! Ha- ha!.....
3. hop- ping! Ha- ha!.....

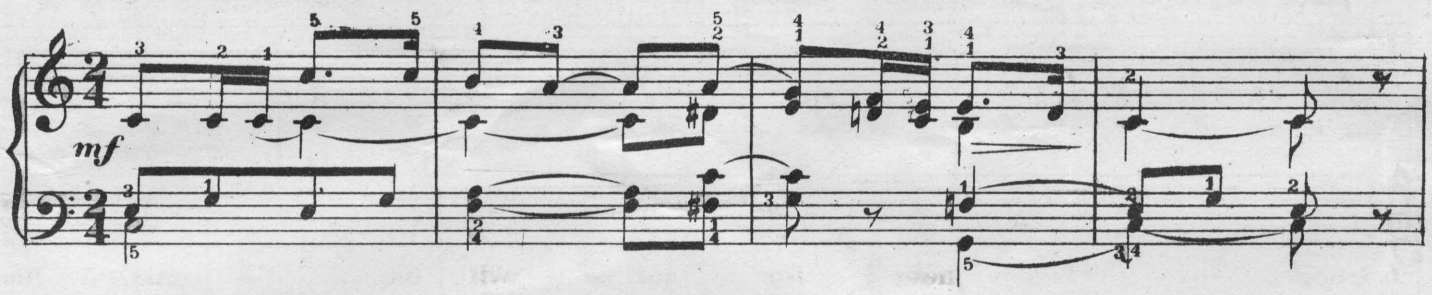
Close.



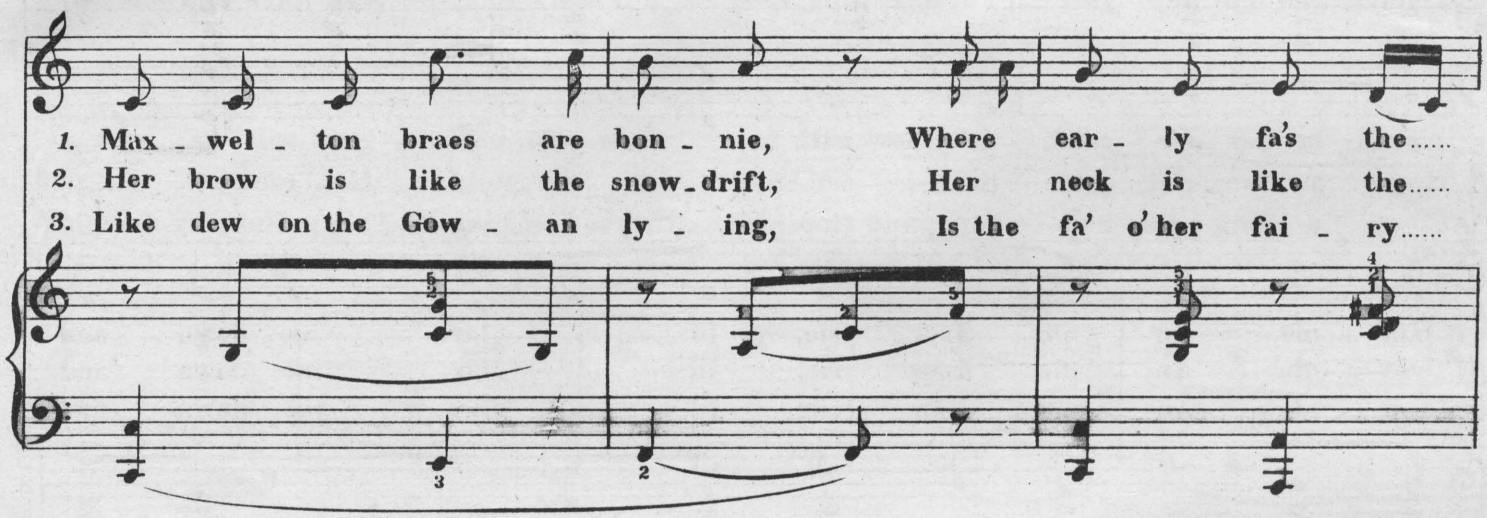
ANNIE LAWRIE.

Robert Burns.

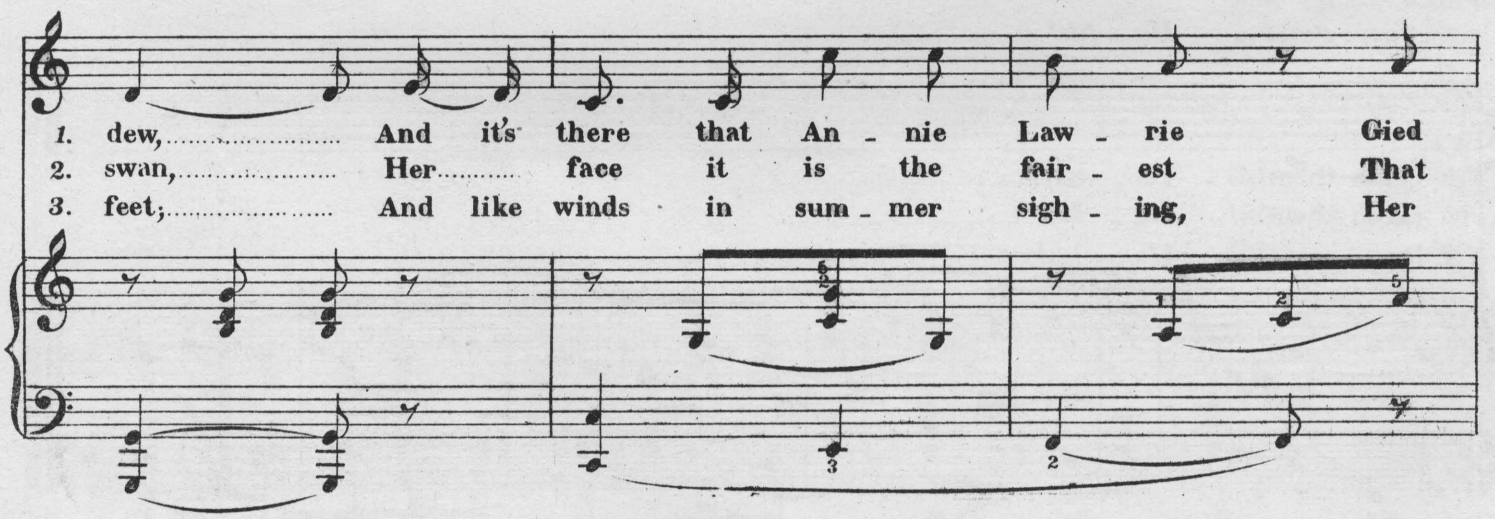
Moderato. ♪ = 100.



1. Max - wel - ton braes are bon - nie, Where ear - ly fa's the.....
2. Her brow is like the snow-drift, Her neck is like the.....
3. Like dew on the Gow - an ly - ing, Is the fa' o' her fai - ry.....



1. dew,..... And it's there that An - nie Law - rie Gied
2. swan,..... Her..... face it is the fair - est That
3. feet;..... And like winds in sum - mer sigh - ing, Her



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1. me her..... prom - ise true. Gied me her prom - ise
2. e'er the..... sun shone on. That e'er the sun shone
3. voice is..... low and sweet, Her voice is low and

1. true, Which ne'er for - got will be; And for
2. on. And dark blue is her e'e; And for
3. sweet, And she's a'the world to me; And for

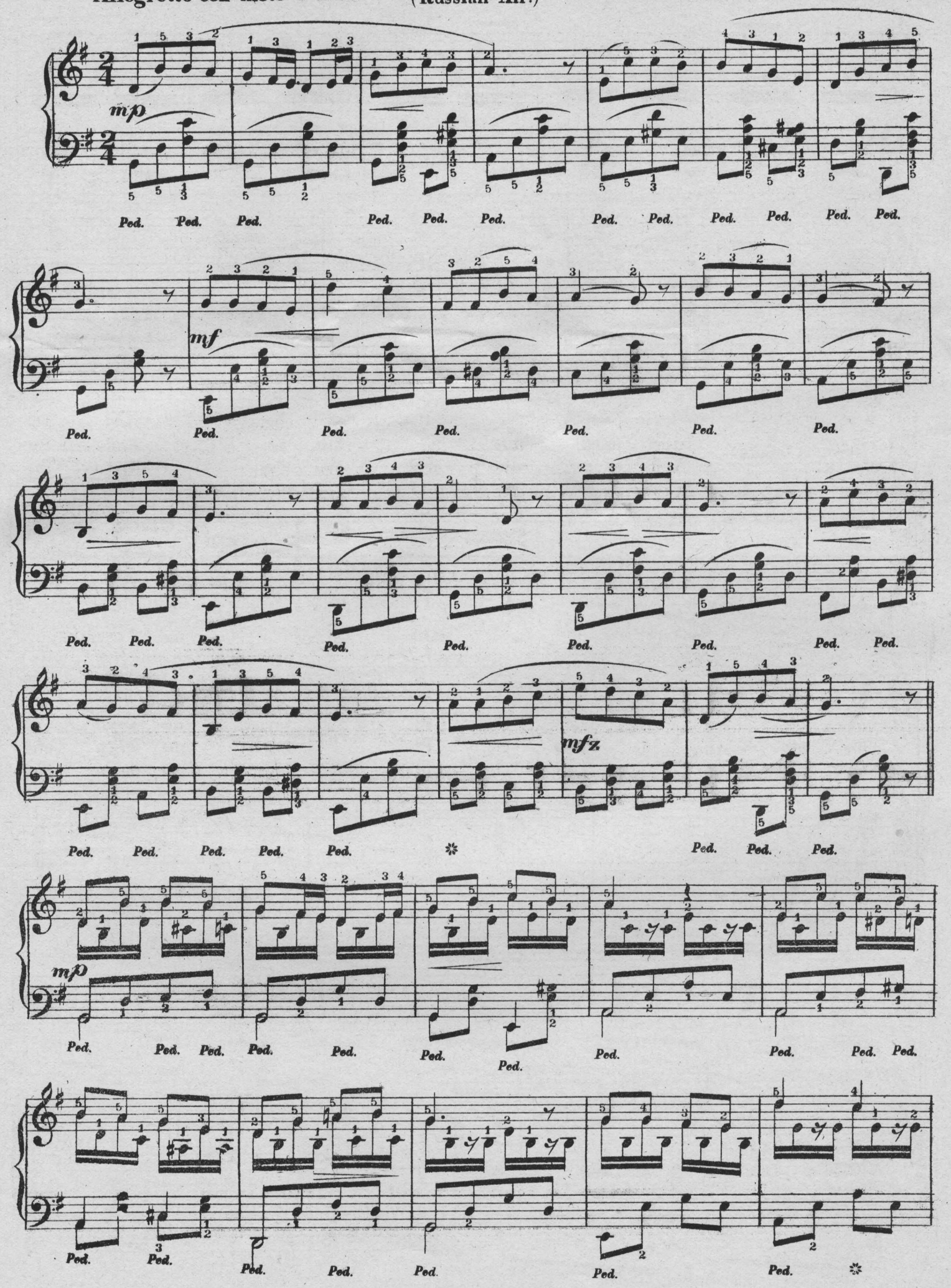
1. bon - nie An - nie Law - rie, I'd ..... lay..... me down and
2. bon - nie An - nie Law - rie, I'd ..... lay..... me down and
3. bon - nie An - nie Law - rie, I'd ..... lay..... me down and

1. dee. .....
2. dee. .....
3. dee. .....

mf

THE RED SARAFAN.

Allegretto con moto. ♩ = 100. (Russian Air.)



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Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mfz *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p *p*

Ped.

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A Great Price for a Great Picture.—Thirty years after being painted, Millet's famous work, "The Angelus," sold lately in Paris, as the cable informs us, at the opening of the great Secretan picture sale for $110,600, the highest price ever paid for a modern painting, and over $50,000 more than was ever paid for modern work at auction. And yet, so strange is fate to men of genius, the painter, who died but fourteen years ago, after a life in which the struggle against poverty was almost continuous, bound himself the year after he produced this masterpiece to give up all his work for three years for an allowance of $2,400 a year. During Millet's lifetime when "The Angelus," for which he had received but $500, sold for $10,000, he modestly spoke of the price as a sensational one and disclaimed all responsibility for the transaction. And now, while his widow is unable to keep over head the roof of the Barbizon cottage that was his, the government of his country buys his most famous work after a spirited competition with Americans for far more than he ever earned in his sad lifetime.

From a Parson's Note-Book.—An amusing incident occurred in one of our down east churches a few months ago. The clergyman gave out the hymn:

"I love to steal a while away
From every cumbering care,
And spend the hour of setting day
In humble, grateful prayer."

The regular chorister being absent, the duty devolved upon the good old Deacon M., who commenced, "I love so steal," and then broke down.

Raising his voice a little higher, he then sung, "I love to steal."

As before, he concluded he had got the wrong pitch, and deploring that he had not his "pitch tuner," he determined to succeed if he died in the attempt. By this time all the old ladies were tittering behind their fans, whilst the faces of the "young ones" were all in a broad grin.

At length, after a desperate cough, he made a final demonstration, and roared out:

"I love to steal."

This effort was too much. Everyone but the goodly eccentric parson was laughing. He arose, and with the utmost coolness said.

"Seeing our brother's propensities let us pray."

It is needless to say that but few of the congregation heard the prayer.

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Sig. Arditi had a bit of a surprise lately in Berlin. He was quietly sitting in his room, when a gentleman was announced, whose name he did not quite catch "I am Mr. Jonas," the visitor said; "you may not remember my playing second violin under you in New York. I worked rather hard then, but I have since changed that profession. I am a millionaire now, and if you will come and dine with me—I own the Continental Hotel, among others—I should be so happy to see you and Mme. Arditi.

Little Otto Hegner, the rival of Josef Hofmann, will, it is now definitely stated, be brought to New York next season by Manager Abbey. The young pianist will get about five hundred dollars for each concert, and is expected to remain here from November until May. He is nearly a year older than Hofmann and is said to be demurely dignified in manner. He was born in Germany of poor parents, who early began to think of making money by his musical talent. He displayed his ability at the early age of six, and, two years later was placed under the care of a Swiss composer. Hans Hubert who gave him instruction in technique. His first successes were given in Swiss villages, but his successful debut in London first drew to him the attention of the musical world.

People are mistaken if they think that I had no difficulty in mastering my art! No one has taken more trouble with studyin composition than I There is scarcely a single celebrated composer whom I did not study earnestly and repeatedly.—MOZART.

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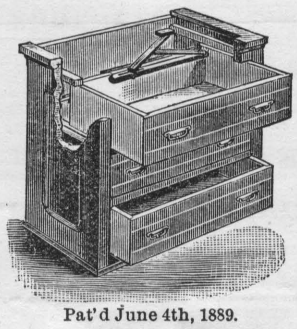

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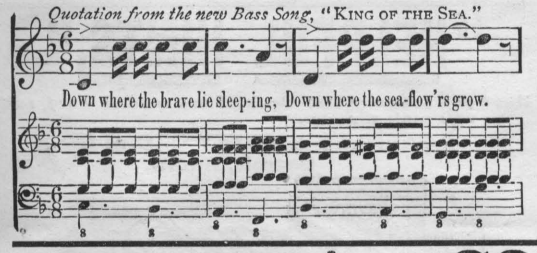

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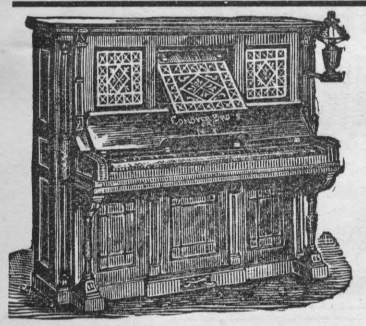

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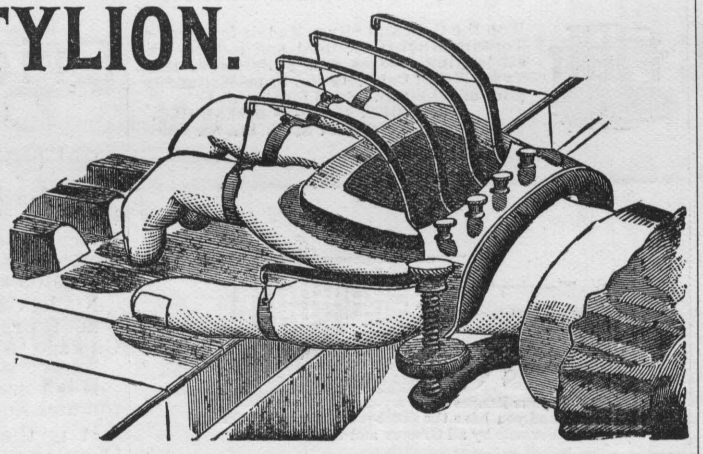

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